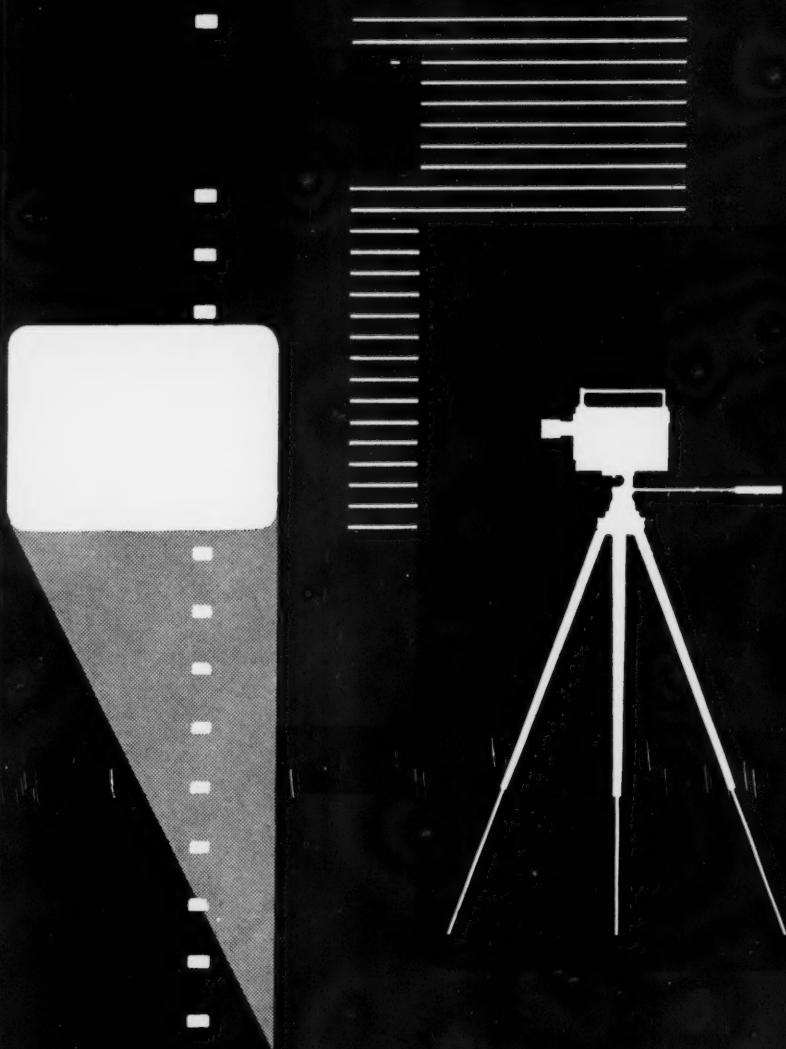


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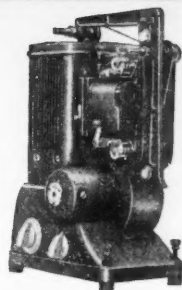
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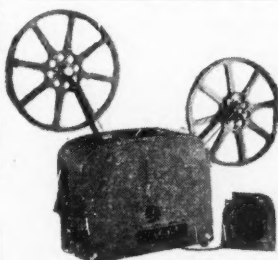


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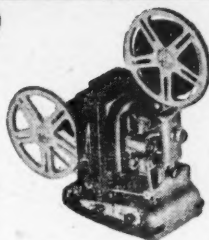
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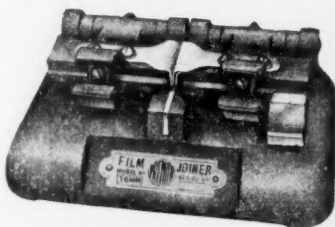
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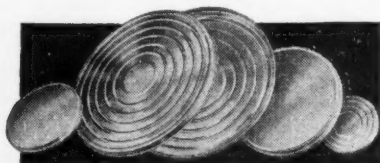
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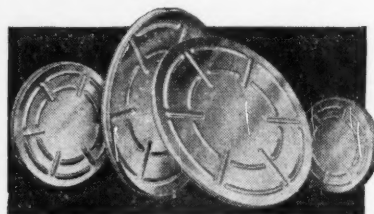
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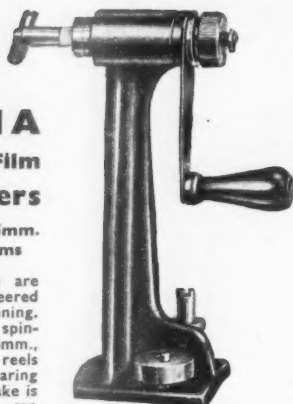


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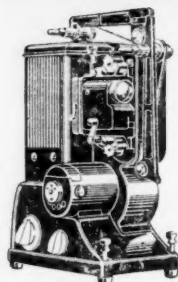
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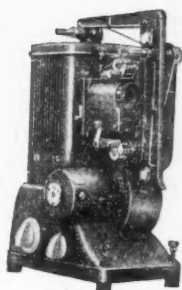
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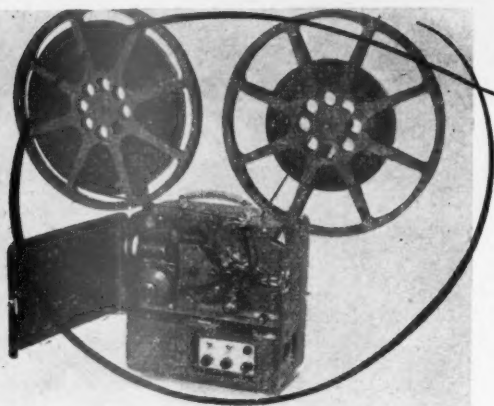
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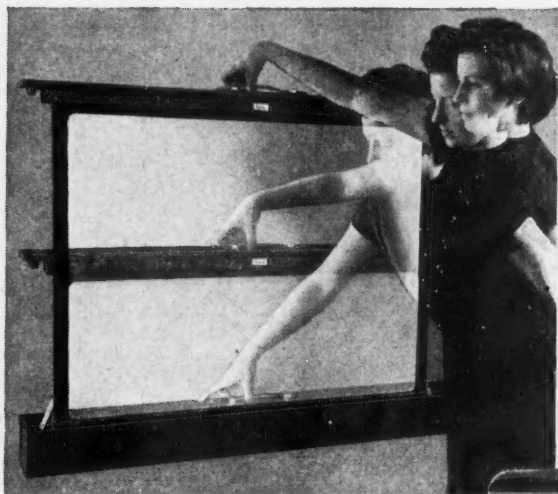
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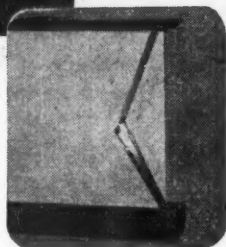
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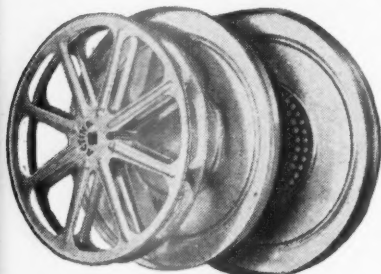
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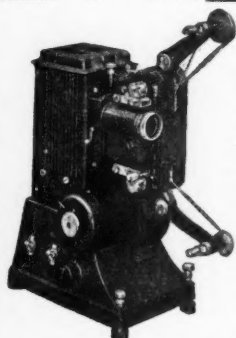
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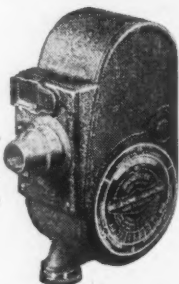
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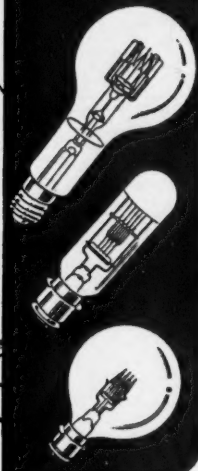
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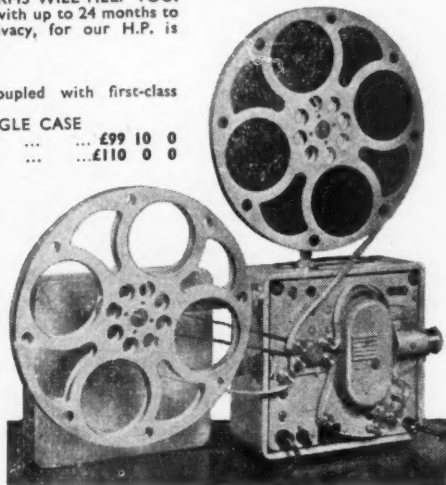
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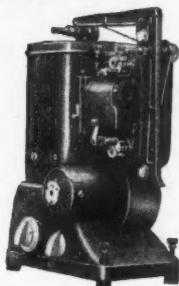
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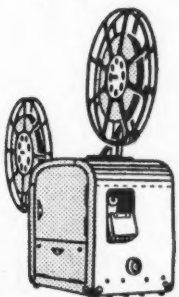
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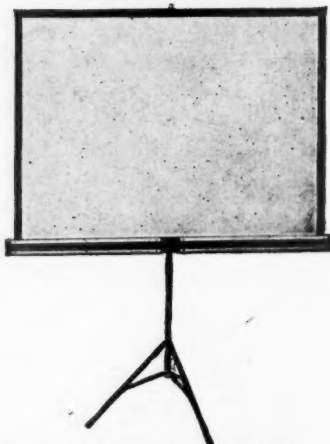
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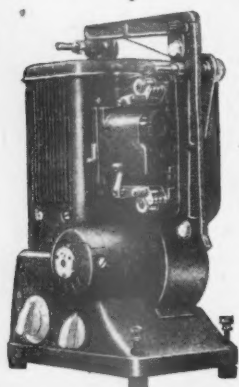
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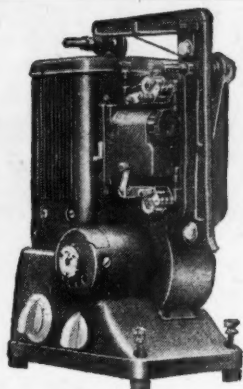
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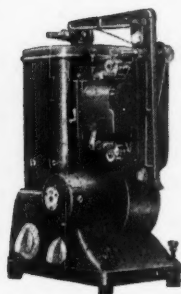
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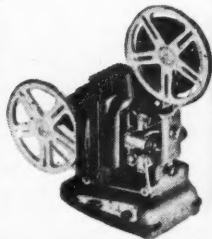
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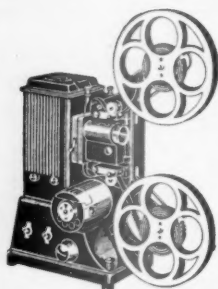
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£151.15.0



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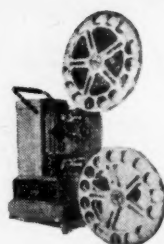
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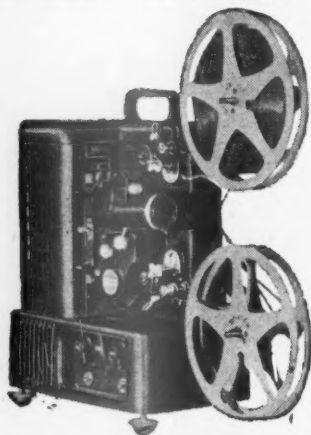
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I SENT A MOVIE TO MY LOVE

Film is so lamentably scarce just now that even those who think of film making in terms of two reel epics are glad to snap up a 100ft. spool. So the cameo film comes into its own. You may recall that last month I said that I hoped to indicate some of the possible lines of approach for four-minute personal films of a new kind. I ought to explain that I have not yet made one of these films (the idea for them occurred to me while I was making the family film I described in the last issue of *A.C.W.*). I suppose, therefore, that I ought not to have the temerity to presume to offer advice on their production, but it seems to me that anyone who has made a family film could tackle them quite confidently.

My family film was directed to one particular person, and so is the new cameo film—couldn't be otherwise, indeed, because it is a birthday greeting: a greeting to anyone in your family circle: mother, wife, sister, girl friend or whom you please. Sentimental? Perhaps, but it's a wise man who can define where sentiment ends and the sentimental begins.

Let us assume that Mother is the recipient. You invite her and the rest of the family to a short film show—and the film that opens it is an item that has not been announced. The main title (no credits before it) runs: *Happy Birthday to You!* It would make her feel good, wouldn't it? Then perhaps there would be a close-up of her smiling directly at the camera. It could be a shot from an existing film or, like the rest of the material, it could readily be filmed especially for the job (but, of course, you must give no inkling of the sort of film you intend to make).

Then would come a sub-title: "We'd like to give you these", followed by shots of fashion plates from a glossy magazine—a mink coat, perhaps, an evening gown, jewellery. Don't let these shots flash by too quickly. She'll probably like to study them. And seek feminine advice in your selection of them. If she has a matronly figure she'll be merely amused by a picture of a gossamer creation for a sylph-like teen-ager. You don't want to invite laughter, even though it would be good-natured.

Whoever the film is for, study the tastes of the recipient. If it is a man, is he interested in cars or carpentry, cinematography (for this, of course, a photograph of a Kodak Special or similar camera would be a natural) or craft-work? Has he or she ever longed for something in particular: a holiday on the Riviera (luggage label, with recipient's name and holiday address on it, lying on travel literature), a home of their own, a rope of pearls? Let these shots be of

pleasant things beyond—but not too far beyond—reach. If they are of a too fantastic nature then the film loses in sincerity. And don't include shots of dull though useful things like an electric washing machine or a refrigerator, for these would not be truly *personal* gifts. Try and make her feel that you've tried to understand her. There are few things more heart-warming than that.

Sub-title: . . . "But, after all, the best things in life are not bought with money". Then follows a medley of personal shots, some of which could probably be extracted from holiday films, and the rest specially taken: the family playing rounders on the sands, walking along the cliff top, small child crawling towards mother who picks it up and holds it aloft, father and mother, happily at ease in deck chairs and perhaps smiling wryly at each other.

The subject of the film must appear prominently in these shots. Select the happiest you have—the ones that suggest, however imperfectly, family contentment. That's probably a tall order, for so much of your family films will be unadorned record. You may, therefore, have to take some material specially. If you do, beware of trying to make the family look lovingly to order. The result will be embarrassing. Show them playing a game or walking gaily towards the camera. No acting, please! If the family is a grown-up one, some shots of them from your earliest films will surely go down well.

Sub-title: "Thank you for the happy memories, and . . ." Shot of as many of the family as you can muster smiling at the camera (medium close-up) and all clearly enunciating (but not sub-titled) "A-happy-birthday-to-you". Shot of a day-to-day calendar bearing the birthday date. Another close-up of mother. The end (but an "end" title is scarcely required for a short film of this sort). There is one difficulty about the making of such a film: you must contrive the last shot so that you yourself appear in it (and you should, of course, also appear in some of the others). But it is a difficulty which is fairly easily overcome. You have only to turn to the next page for the answer if you can't find anyone to take the shots for you.

Our greetings film needs but little stock and only a small amount of shooting. Besides providing a useful exercise it could be very satisfying to make; and it is certain that, however far short of intention you fall, it will give real pleasure. And of how many far more ambitious films can that be said?

HOW IT'S DONE

Top picture : for the beginning of the puzzle shot, Dad films Mary carrying the tray and then pans ahead of her. When she is well out of the picture, he stops the camera and swings it back several degrees.

Second picture : for the second half of the 'split pan', Mary locks the button on and turns the camera to Dad. Then she picks up the tray and re-enters the picture. A neat splice is made in the middle of the pan where neither Mary nor Dad is in the picture.



GETTING YOURSELF into the PICTURE

By

NEIL MANKTELOW

Difficulties are made to be surmounted. Plenty crop up when you try to make a film of a small outing. If it is a family picnic, the record is not complete if you are not included, too. But when you go in front of the camera, someone else must presumably go behind it, so you have never got your full cast on the screen at once.

The extreme is reached when there are only two of you. Such an outing can be a very companionable affair, to say the least, yet you will always appear singly on the screen. How can you capture the true atmosphere in your film?

Of course, there are always mechanical devices such as the continuous-running facility on the camera, or a clockwork time-release. However, both these incur waste footage: at both ends of the shot in the first case, but at the end only in the second. To obviate shots showing the cameraman running in and out of the picture we need a timer which will provide a delay, start the camera and then stop it after a further interval of, say, seven seconds. So far as I know,

nothing of the sort is made in this country, though I do not doubt the Swiss have given their attention to the problem.

In general we must therefore look for other expedients. No one trick is likely to suffice because the audience will spot it after a time and become aware of the difficulties under which you have had to work. So here are a handful of dodges on which to ring the changes.

Green Cameramen

First of all, let's get clear about cameramen. By now, handling your camera has probably become second nature to you, and you can produce the results you are after with little conscious effort. But on these outings you will from time to time have to ask less expert friends and relations to do the button-pressing. So far as possible, make quite sure they cannot go wrong. You can avoid crooked, unsteady shots by putting the camera on its tripod and locking the pan and tilt motions at the correct setting. Do not forget to set the aperture and focus when

you are having to explain your requirements, this can so easily be overlooked.

When it comes to the shooting, have a rehearsal to make quite sure your instructions are understood. Sometimes it will also show that your plan must be modified. Remember that your cameraman is not accustomed, as you are, to making snap decisions while watching the action through the viewfinder. He is, we hope, just trying to apply your directions to the letter. If you have forbidden him to tilt the camera, don't blame him if your head goes out of the picture. But a trial run will enable him to tell you in advance.

The duration of the shot is best indicated verbally, rather than by the "When I get here" instruction. Acquire the knack of shouting directions while *appearing* to be merely conversing. On no account look at the camera when you want to conclude the shot. If you shout and gesticulate at the cameraman, you will get several feet of useless film before he complies. Rather turn *away* from the camera, yell your head off if you like, but go on acting your part. The extra foot or two may then prove useful after all.

Connecting Links

Having established that any one of the party can operate the camera when required, how are we going to plan our film? Inevitably there will be a high proportion of close-ups showing only one character at a time.

To some extent we can integrate these by showing the two parties apparently conversing, but in a silent film this device has limited application. A more useful trick is to show them engaged on the same task.

M.S. Jack is scraping potatoes.

The chairman gets himself into the picture; D. Dati of the Sevenoaks C.S. as he appears in the society's new comedy, much of which is being shot in the streets of the town.



C.S. He drops the last into the saucepan.
M.C.S. He dusts his hands, speaks to—
M.S. Jill who stirs camp fire. She looks up, smiles and—

C.S. Puts saucepan on fire to boil.

Here we see the "conversation" and "one-job" devices used simultaneously. The saucepan also acts as a link between Jack and Jill since it passes from one to the other.

With a little ingenuity you can shape your plot to provide a logical reason for Jack and Jill to be some yards apart, even though they are engaged in the same pursuit. On the beach, a game of ball is useful:

M.S. Jack throws ball.

M.L.S. Jill prepares to catch it, but ball falls short.

M.C.S. Jack sees this, runs forward.

M.L.S. Jill runs forward towards ball. Jack runs into picture (past camera) to pick up ball first.

Continuous Running

In the first two shots the continued movement of the ball provides a strong link. For the last shot, the continuous-running facility of the camera must be used. Jack can then start the camera before running into the picture. At the end of the shot he can run back, apparently to throw the ball again, but actually to stop the camera. Alternatively, by arranging to end the roll or charger with this shot, he can leave the camera to run on. If there is any doubt as to the precise amount of film left, the action should be continued for a few seconds in a scramble for the ball.

With a spool-loading camera, the reverse technique is applicable at the beginning of a roll. Load the camera, but do not run off all the black leader. When all is ready, start the camera, walk into the picture and begin the action just as the last of the leader goes through the gate. At the end of the shot, walk off-screen and stop the camera.

With some of the more expensive cameras an automatic device stops the mechanism when the spring is running down. If you are so blessed, you are not even tied to the final exit just described. A little experiment—with the lens capped—will show how many feet the camera will shoot per turn of the winding key. You can then run the spring down, load the camera, give the appropriate number of turns to the spring and shoot with the knowledge that the camera will stop at the right moment.

It begins to look as though our troubles are over! However, an unattended camera must necessarily be static. In general this is all to the good, yet there are occasions when camera movement would enhance the fluidity of the film.



Fig. 1.

MY BEDROOM CINEMAS

By DENYS DAVIS

Like many amateurs, I came to cine work via still photography and I began very early. It all started when I tried to take still photographs of my model railway by the brilliant light of two 60w. bulbs. How bitterly I blamed the processors when my film was returned without a trace of image on the emulsion!

Still, it was then that the virus got into my blood-stream. I took some films, borrowed a projector from a school friend and projected them upon a bedsheet scrounged from the airing cupboard. Since it is an unfortunate fact that our bedsheets are never quite what they might be, the offending article was summarily removed from the prolonged scrutiny of the assembled friends.

That was my excuse for building a home cinema. The planks that had supported the model railway were soon knocked into a rough proscenium, curtains were fixed and the first crude little cinema was ready for business. I next removed the cover plate from the tumbler switch and ran from it a pair of wires to a dimmer which was conveniently located, together with the Pathe 200B, behind a collapsible screen of wall boarding. Chairs were hastily gathered

from the four corners of the house, the radio was switched on, if luck was with us, and a good time was had by the youthful projectionist.

But the shows and, in particular, the surroundings left a great deal to be desired, so it was not long before I called in the clan and really got going in building a complete little cinema with stepped-up flooring, tip-up seats, three sets of curtains, self-contained projection room, exit lights and all the other benefits of a professional installation.

I was very proud of our work, and I think you may agree that the interior (Fig. 1) did look quite pleasant. This, then, was cinema No. 2. I hang my head in shame and admit that the stage included a miniature cinema organ that could not only rise and fall but which could also be slid from mid-centre to prompt side. Mercifully, perhaps, it doesn't appear in the photograph.

There were eleven separate sets of lighting in various colours, and we devised an ingenious switching arrangement by which two dimmers could be made to control all the circuits. At first we had two Specto projectors but they were later replaced by one Bolex, plus a similar machine on loan for special occasions.

This is the third cinema—smaller than the one illustrated on the previous page, but incorporating refinements missing in its predecessor.

shots so I completely dismantled the cinema and animation table in order to use the room for shooting. For the first time since 1923 it was completely cleared of all my gear. It was like any other suburban second-best bedroom, quite small (about 12' x 14'), with a central fireplace breast flanked by alcoves, a door set across a corner at approximately 45° and a window divided into four parts set out of square to the rest of the room.

As soon as the Unit members came along to see the rushes I said to myself: "*Here's where we came in*", and I thereupon drafted out a design for a third cinema. The first essential, so far as I was concerned, was to ensure that it could also be used for filming, titling, editing, music rehearsals, writing and general everyday use in daylight. This meant that every single item should ideally have a dual purpose, that a minimum of setting up and breaking down would have to be done and that the design should be such that, within reason, one job could be left in situ when the room was in use for a secondary purpose.

This is What You Need . . .

In my view the minimum essentials for a pleasant and restful projection session are a projector in position without leads trailing halfway across the room, a screen with wide black border to fit exactly the projected image, a pair of electrically operated curtains, dimming houselights and complete darkness during the presentation. Less essential, but not to be overlooked, are details such as plenty of leg room, comfortable chairs and a harmonious design in which all fittings, lines and lights are placed symmetrically about a centre line. I feel very strongly about this last point and have taken especial pains to *balance* the cinema throughout, thus disguising the offset window, the chimney breast and the door skewed across the corner. (See diagram.)

Stand with me now beside the projector and look towards the screen. The projector is supported by a double shelf jutting out from the wall to leave the floor space clear. On the lower shelf a partition divides the projector resistance from spools of film placed in order of projection. Just beside this is a dimmer fed into the lighting circuit by means of a five amp plug and socket so that it may be removed for titling. (Next month many of these items will be referred to again and a second sketch, based upon the one reproduced in this issue, will show the room converted for film production and general use. You might like to compare the photographs and diagrams side by side.)

The cinema had fourteen tip-up seats which we bought very cheaply and recovered ourselves with material salvaged from a fire. The front curtains were made from shredded Cellophane net which was then in fashion for window dressing, and behind these lay a home-made 'Magnascope' screen, motor-controlled, to vary the screen size from a square 23-in. across up to a rectangle 7ft. wide, thus forming a plain cyclorama bordered only by curtains.

With this lit by changing hues, with the still projector presenting slides in the centre and with the organ spot-lighted to one side of the stage, we were able to present a pleasing little show. The organ would descend to the depths, the screen borders would slide in quite smoothly and fairly quietly and fit the projected main title of the feature film. Music was provided by twin turntables which had a third pick-up for special effects. You may scoff! I'll agree it was corny but it was also a lot of fun.

Cinema as Animation Studio

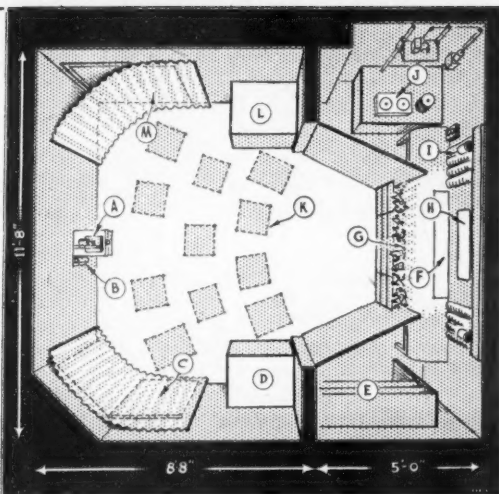
The war put an end to all this, and much of the equipment was sold. I tried to use the cinema as an animation studio and built a specially strengthened table tennis top on to the raised flooring. When one had to move from one side of the table to the other, it was necessary to run up three steps and down three the other side! Despite all this, a film was eventually finished. *

After the war, three other readers and I formed ourselves into a unit and started to make a film. The script called for many interior

HERE'S THE LAYOUT

- A. Projector with resistance below.
- B. Dimmer and curtain control switches.
- C. Room door folded back behind decorative curtain.
- D. Storage space.
- E. Shelves to take lighting equipment, with space below for stands, etc.
- F. Hinged cover folded down with glass-covered footlights for curtains.
- G. Decorative flower trough with speaker grille below.
- H. Screen and blackout panel combined.
- I. Oyster drape curtains in open position.
- J. Twin turntables.
- K. Movable cinema seats (total capacity 18).
- L. Fire recess hidden by cover.
- M. Symmetrical curtain to conceal cupboard.

A diagram showing how the theatre is transformed for other uses will appear next month.



On the left and right hand sides, a pair of curtains hang from ceiling to floor and are equally curved to disguise the "missing" corner in the room. That on the left conceals a built-in clothes cupboard which is empty during projection apart from two top shelves containing rather fragile equipment such as measuring glasses, darkroom lights and so on. The curtain on the right is so placed that it is possible to fold back the door—which had to be rehung—on to the side wall, thus dispelling the "living room" atmosphere of many home cinemas. The curtains are lined with heavy blackout material and are frequently removed elsewhere to serve as photo backgrounds. They are on hooks fitted into curtain track runners.



The cinema is decorated in heavy chocolate brown with a dark ceiling and is lit in a low key. I use these heavy colours since both the workmanship and materials could have been better; the rather subdued effect tends towards an appearance of quality and solidity. It is also restful. I could have used the adjoining room for projection, but decided that, if the room was to be used for serious film production, it was better for me to hear my friends' caustic comments first-hand and in the first flush of screening. It is great fun to run a complete show divorced from one's audience—and the standard of presentation can be incomparably higher—but I feel that this arrangement is better for the showman who is also a film-maker. As I have also devised a means of presenting

films painlessly in a downstairs room, I feel that I now have full facilities for informal and "workshop" screenings.

The curtains on the stage are made from Celanese lock-knit. It is cheap and, although it may bring to mind gentlemen's underpants (its main use), it drapes well, shines like satin, washes and reflects coloured light most attractively. These curtains

(Continued on page 560)

What! No projection booth? An adjoining room could have been used, but the author prefers to be part of the audience so that he can learn their opinion of his films first-hand. The curtain is not merely decorative: it hides the room door.



1



2



3

We now get to the interesting stage of

SHOOTING

MAKING A CINE MAGAZINE: 5

By JULIEN CAUNTER

This month we continue without further preamble with:

Sample 4. *Scripting After Shooting.*

That is, we shoot first and write the script afterwards! It is not as mad as it sounds. The idea is that you shoot the roll of the children, for example, and after processing make a list of the material captured. Then at your leisure work out the extra shots needed to complete the sequence, using, in addition to the children, more dependable actors like Mother and Father.

Remember that last month at the end of the Children in the Garden session we took one shot of Mother looking out of the window? That idea can be expanded considerably. She could in a longer sequence do any of a number of things from hanging out washing to bringing out glasses of lemonade for the thirsty kids. And Father, busy among the vegetables, could be annoyed by a bee (if he can do a good mime act).

All such shots, interposed between groups of shots of the children, are useful because: (a) they introduce other members of the family, making the record more comprehensive (but may involve changing the title to Family in the Garden, of course) and: (b) continuity gaps are filled in, for with cutaways the children need not be doing the same things before-and-after. (Note for later in your training: the use of cutaways must not be overdone. They are not a substitute for good continuity.)

Having talked of writing a script after shooting, let us consider writing a script before shooting, for that is the best time to deal with Continuity Gaps. Two types of film must have a script if they are to be presented properly and troubles (or most of them) avoided: (a) a long story with a neat

ending; (b) an explanation of something complicated.

In a cine magazine there is no room for either, although we do get somewhere near them by making much shorter versions. The shorter the sequence, the easier it is to visualise the action. The script is then less difficult to prepare, and comes within our scope. The brighter ones among us would even be not far from shooting off-the-cuff in an emergency.

We can shoot a short story in a maximum of 60 feet. Even 30 feet is sufficient.

Sample 5. A Short Story. That is, a story containing acting, shot in a number of scenes that dovetail into each other, and having a neat and satisfying ending. My chosen story is simple (and familiar to me for I shot it before the war): A girl is waiting in the woods for her sweetheart; he comes along; they meet and embrace.

Of course, this "story" seems too trivial for words. But that is the catch for the beginner—it is deceptive. Many attractive incidents on the screen can be summed up in a few words and made to sound trivial. Ten Best Winners provide examples. So if a plot sounds too simple, it is probably about right. It is just one of those things we learn to accept.

Let us doodle through our subject:

(1) An obvious opening is to show the young lady waiting, sitting on the convenient branch in the leafy cubby hole. It could be a M.S.—far enough away to establish the type of location and near enough to let us have a good look at Ann.

(2) C.U. of Ann. (To stop her looking at the camera we have her reading a book.) After a pause she looks up each way to see if the Hero is coming. He is not. We



4



5



6



7



8

Eight quite ordinary scenes, but each means something. These drawings are from an original film sequence produced by the author (see "Sample 5: A Short Story" in col. 2 of opposite page).

should see her expressions nicely in this close up.

(3) L.S. the Hero appears in the distance and walks towards camera. He stops and waves.

(4) C.U. Ann. She looks up from her book in the direction of the Hero and then smiles.

(5) M.S. Ann stands up, steps out of her cubby-hole and waves.

(6) L.S. the Hero stops waving and races towards camera.

(7) M.S. Ann puts the book down. The Hero runs into picture and both young people move to sit down.

(8) M.C.U. They embrace and then sit with their arms around each other, facing camera so that we can see how happy they are. The end.

There! In eight scenes we have it. Each scene means something and is not hard to shoot. (Scenes 7 and 8 are taken by leaving the camera to run on its own: a tripod is necessary, of course.) Additional detail can be added as the cameraman pleases. The length is estimated at under 30 feet, and with the unused film we can compose two nice woodland atmosphere shots, for beginning and end of the story—the brighter shot for the end.

Production Notes

(a) We shoot the two woodland scenes last to make sure that all the essential scenes are "in the charger" first.

(b) The most convenient order of shooting is probably: scene 1; scene 2; scene 4—the same set-up as scene 2, taken without changing the camera position; scene 5;

scene 7—the same set-up as scene 5: for this shot the camera is set for continuous running, and the cameraman must remember to leave room for himself in the composition; scene 8—the second continuous running shot; scenes 3 and 6 have to be taken by Ann, so she may need a little coaching. The last two scenes are treated as one piece of action for shooting and cut into two parts at the editing stage.

(c) There are two cases of "double-action" to note. At the end of scene 4 Ann should, after smiling, stand up. At the beginning of scene 5 she again stands up. Twice may seem a waste, since we can only show it once on the screen, but do not give up: we shall appreciate the point of it soon—during the editing. The second instance of double-action is between scenes 7 and 8, when the actors should sit down twice. Make these your Improvement Exercise: it is one of those quality touches that help so marvelously with smoothness, as you will see. But it requires perseverance.

(d) The Hero runs out of scene 6 and into scene 7. For the smoothest effect he must enter 7 on the opposite of the screen from which he left 6. It may seem odd for a character to change sides of the screen so rapidly. But think of it as maintaining a *direction of movement*: if he is running R-L in the first shot, he should run R-L in the second: a rule to learn.

This sample contains a number of points to be learned, which may make it tedious, but when you are more experienced you will be able to shoot such stories almost as you go along. It depends how your cinematic instincts mature. Keep practising!

The young amateur is most likely to shine in the making of a documentary rather than a story film. When the subject involves the "explanation of something complicated", as mentioned earlier, some thinking must be done. But we are lucky again because our limited sequence length prevents too much of the "complication". Documentary has been described as a method of making a dull subject interesting. We do not want to make an Inverted Documentary. Our final sample will attempt to cover a short version of a typical documentary subject.

Sample 6. Bekonscot Model Village. An ideal subject, crying out to be photographed, and you may wonder whether it *could* be made uninteresting. But it would be with poor camerawork, lots of panning to and fro, a disconnected sequence of shots that did not develop in any way, and no nice planned ending. Oh, yes, one can soon make a dull strip of celluloid!

Bekonscot is large enough to call for fifteen minutes screen time, so what shall we select for our pocket edition? Not the obvious, a bit of everything such as a casual visitor would collect. We have time to study our choice. What about just architecture? There are enough examples to fill two rolls. Or deal only with the main lake and the life around it? There is the behind-the-scenes aspect, too.

We will choose the extensive gauge 0 electric railway system. This will also allow incidental views of much of the Bekonscot countryside. Length will not permit a complete treatment: we shall not show how the railway was made, for instance, nor how it is kept in repair, nor follow an actual track run with the same attention as would a model railway enthusiast. We need to show rather the *fun* of the railway, the delight of the people who watch, and a good impression of Bekonscot in general.

Train Journey

Now—ideas for shots. Jot them down as they occur. (I am assuming familiarity with the subject, a casual visit being a different proposition altogether):

- (1) Man in control cabin moves a lever.
- (2) Train in station; it moves away from the platform.
- (3) Train goes over the maze of points and around the bend.

Fragment^s of the journey will occur to you, such as:

- (a) C.S. signal light changes to green.
- (b) L.S. train appears around distant corner and approaches.
- (c) M.S. (from side) train goes past (camera panning with it) and disappears around bend.
- (d) C.S. signal light changes to red.

If you like, these notes may be condensed into mere reminders:

- (i) Train leaves station.
- (ii) Signal light changes and train goes past.

One technical point: remember the small depth of focus in close shooting and avoid showing the train moving from distance to close foreground. See shot (c) above.

What other situations are there waiting to be included? A through station, a long bridge over water, the docks, lovely countryside views, a tunnel . . . there is no lack of material. What must be left out? Ah, that is the point. One thing we *must* have is a good ending, so make sure of that.

In your enthusiasm you may think of having your camera mounted on a railway truck to get a driver's view point. But unless you are really keen and know your own capabilities, leave that idea out of the script. *Keep to shots you know you can get.* This not very obvious rule is important.

Think of the Waste!

Let's carry on planning. Is the bridge impressive? Your favourite shot? Put it in. A reflection shot of it too, if possible—it doesn't matter that it has been done before. Many different angles are possible but do not shoot them all just because you like the bridge. *Discipline* is the word. Think of film shortage and the expense of waste, and beget a sense of proportion—not too much of any one thing.

Anyway, make a note on your list, in any order, of all the ideas that pop up. Then stare at it, sort it out a bit on another sheet, putting the beginning at the top and the end at the bottom, and fill in between. Time it, and if it is too long, take something out: better at this stage than overshooting and spoiling the film. Also, do not forget to allow footage for some members of the family watching—they are just as important as the trains.

This script of yours will not be a marvellous, polished affair. It would be out of place if it were. But it will help to answer the question: not "How clever is it?" but "Is it filmable?"

And *is* it filmable? You will find out when you come to shoot it. That is all part of your experience, a great step towards learning film making. There is one more step to come—Editing—some say the most important step of all, which may or may not be true. But at least we can say it is a step that should not be ignored as much as it is. Next month we will have a good go at it together.

The lone worker who has to draw on his family for players is well advised to avoid thick-thin drama and crime stories—simple, natural episodes in which there is some element of conflict provide his best material. But the club invariably goes to town. The Ickenham F.S. appears to be doing so successfully. This still shows one of the more dramatic moments in their film, 'Sidetracked'. The angler is unaware that the subject of the front page murder story is behind him. The local paper co-operated in printing a special edition for the club, complete with photograph.



WORKING OUT SIMPLE PLOTS

By KENNETH A. S. POPLER

The best way of holding the attention of our audiences is to have the characters in our films involved in some sort of conflict or struggle. Last month, you will recall, I suggested some ideas as to how this could be done, but I do want to make it clear that the mere introduction of conflict is no magic password to success. Film making is an entirely personal thing, and no hard and fast rules can be laid down. Filming to rule will produce only clichés, whereas—we tell ourselves—we cherish originality. But there are certain general principles we should bear in mind. For example:

(1) *The conflict should spring quite naturally from the situations set out in the episode.* This will already be clear from our examples of Father digging in the garden. His longing for his fireside, or for the comfort of a recalcitrant pipe are "natural" conflicts with his duty in digging the garden. Such things could happen at any time.

On the other hand, Father being hit on the head by an escaping convict, coming across buried treasure, or weeping over a young lost love can by no stretch of imagination be regarded as springing naturally from a Sunday morning's digging. One does not normally expect to meet convicts in back gardens, and although buried treasure might yet be dug up, the chances are that it would not be Father's luck to come across it.

Arising from this is the principle that the conflict should be in keeping with the general character of the subjects. If, for example, we film a twelve-year-old schoolboy coming home from school, and we decide to conflict his desire for tea with something which delays him getting home, then the "something" must be in keeping with the character and atmosphere of the film. It would not do to have him kidnapped (most unlikely!), nor even to get him lost, since boys of his age can usually find their way home. Much better to have him stop to watch a football match or a giant excavator at work.

(2) *The conflict idea must run like a thread through the film.* Obviously so, since it is the one idea which gives cohesion—dramatic unity, if you like—to our film. We must get the idea of the conflict across to our audience by selecting our incidents and sequences so that each reflects, so to speak, some side or facet of the conflict. Clearly our sequences and shots have to reinforce the ideas we are trying to get over, otherwise the film will wander off the point and become diffuse and aimless.

On the other hand, we should be careful not to go to the other extreme and make our conflict so obvious that the audience is bludgeoned into seeing the point. The danger in doing this is that we shall come to regard the conflict as the most important

thing in the film, instead of merely the mechanism by which we arouse interest and make our characters live. Our conflict, like a good servant, should be present but unobtrusive.

(3) *Both "sides" of our conflict must balance.* Going back to Father digging, we must constantly bear in mind as we make the film that we have to portray not only Father's longing for his newspaper and easy chair, but also his sense of duty in continuing digging. If in our anxiety to make everything clear, we over-emphasise the fireside scene and fail to give enough weight to the digging, then our film will be unbalanced. Sure enough, someone in the audience will be goaded into blurting out: "Well, why the heck *doesn't* he go and read his paper if he wants it that badly!".

Ill-Matched Sides

The same disastrous effects can occur if we choose ill-matched sides to our conflict. It would be absurd to match our schoolboy wanting his tea with the delay caused by his being run over by a car. The former is a slender theme, the latter a powerful one. Obviously, slender themes must be matched with slender; strong with strong.

(4) *As soon as the conflict is resolved, the film should end.* There should be no need to worry about the ending (or, for that matter, the beginning) of our film. Provided that we use common-sense, pick a good episode and develop from it a natural conflict, then the ending can be left to take care of itself. Of course, if we can give some punch to it, so much the better. But don't let the tail wag the dog!

Now for the practical advice.

You take a piece of paper and a pencil,



The jazz singer again? "The Mystery Singer", anyway. That's the title of the new 9.5mm. film by the Bexleyheath & District A.F.C. from which this still is taken. Part of the film has sound accompaniment. The owner of a local cinema permitted the use of his stage for the shooting of two theatre scenes.

and you sit down to think up Something to Film. Your mind immediately goes blank. (Of course, it may be one of those minds which teem with ideas. If it does, take a deep breath and let it go blank.) Don't let the blankness worry you. Write down the names of anybody about whom you could make a film. For most of us, this means members of our family and perhaps a few willing friends and neighbours.

Doing What Comes Naturally

Now think of the person or persons you have selected doing something, the more ordinary and natural that something the better. If he or she has an over-riding interest which screams to be filmed, so much the better; if not anything will do. Then write out this "doing something" as a sentence, complete with verb, e.g. "Mr. and Mrs. Brown go shopping". This is our episode. Try thinking up several episodes, until you hit on one that strikes your fancy. For illustration we will take the shopping episode; it is slendrer than most people would care to try, but it will serve. And since, too, it involves filming the Browns in crowded streets, neither you nor they are likely to want to go ahead with it, so the idea will, I hope, do its job as an example to fire you to work out your own.

Prepare now a simple scenario of the sequences necessary to make a narrative film of this episode, from the moment of beginning the film to its close. The purpose of this is to take care of most of the necessary but undramatic detail. Decide, for example, how you are going to get the Browns to the shopping centre, how you are to indicate that they are going shopping, how you would film them shopping, and how you would get them back home. Then put this scenario carefully on one side where it won't get lost.

The Browns Go Shopping

Next, shut your eyes and try and imagine the Browns shopping. Then think up as many conflicts as you can. Most of the conflicts will group themselves under the heading, "The Brown Family go shopping *but* something tries to prevent them shopping". Write down as many of the "somethings" as spring to your mind, perhaps like this:

- (a) Mr. Brown is robbed or has his pocket picked.
- (b) They go in a car which breaks down.
- (c) They get lost.
- (d) Mrs. Brown is taken suddenly ill.
- (e) Mrs. Brown wants to look in all the dress shops but Mr. Brown doesn't.
- (f) It is a hot, sunny afternoon, and they get very irritated and frustrated by the heat and the crowds.

A scene in the making from "Never a Cross Word", now in course of production by the Sale C.S.



At all costs subdue the temptation to use more than one of these, however smoothly some of them may fit together. But before you make your choice, test each of them against the following:

(i) does it spring naturally from the situation?

(ii) is it in keeping with the character and atmosphere of the film?

(iii) does each side of the conflict match in action and emotion?

(iv) can we express each side of the conflict by effective cinema?

Let us, as an example, test our conflicts:

(a) Mr. Brown is robbed. Ruled out by (i) and (ii). This is far too quiet and slender a theme for such violence.

(b) They go in a car which breaks down. Possible, especially if it breaks down in a busy shopping street; scope for mild comedy.

(c) They get lost. Ruled out by (ii), unless we make it clear they have gone to a strange town.

(d) Mrs. Brown is taken suddenly ill. Far too violent. Ruled out by (iii).

(e) Mr. Brown and the dress shops. Possible, but Mr. Brown's continual annoyance and Mrs. Brown's constant interest in dresses might become wearisomely repetitive; there is scarcely enough onward movement to the idea. We rule it out by (iv).

(f) Possible; again scope for mild comedy.

The choice, then, lies between making the car break down, or making them get hotter and more and more irritated. We choose the latter for no other reason than that making the car break down is just a bit ordinary. Next decide to which side of the conflict you are going to give the victory, e.g., in our example, whether the heat and crowds win and the Browns give up in disgust, or whether they stick it out to the bitter end. We decide—again a purely personal choice—on the bitter end.

Now begin to sort out what sort of personality you are going to give your

subjects. Generally, we have to deal with real life personalities slightly magnified, unless we boast natural actors in the family circle. For example, the Browns are both happy, placid folk. It would therefore probably be too much to ask Mrs. B to be a shrew and Mr. B a hen-pecked husband. On the other hand, it is always advisable to give one's film characters clearly defined personalities, if only for contrast. So we decide to cheat slightly by making Mrs. Brown seem quite unaffected by the heat and full of determination to finish the shopping, while Mr. B suffers appallingly from it and is just dying to get out of it all back home.

Now, just to make sure everything is in order, write out your episode plus conflict clearly and concisely. This becomes your Treatment. "Mr. and Mrs. Brown go shopping to a busy shopping centre on a hot afternoon. Mrs. Brown, who remains calm and cool, has a lot of shopping to do, but Mr. Brown gets hotter and more irritated as the afternoon wears on. He tries to persuade her to give up and go home, she tries to persuade him to let her finish. In the end Mrs. Brown wins, but Mr. Brown revives when they get back home for tea."

This treatment may seem disappointingly tame, but remember it is the *character* and

the conflict which counts, not how involved or original or unusual the plot is. Take each phrase in turn and think of it as cinema, e.g., "Mr. and Mrs. Brown go shopping" Shots of preparations for shopping? Shopping bags? A shopping list? "A hot afternoon." A man wiping his face with a handkerchief? A boy taking his jacket off? What about a shopkeeper lowering his sunblind, and a dog straining on a leash to drink from a bowl gone dry?

No Over-Acting, Please!

"Mr. Brown . . . gets more irritated." Furious facial gestures? Much waving of hands and gesticulation? Could we not do it a little more subtly by having poor Brown constantly pinpricked? When he gets to the car-park, it is full and he has difficulty in squeezing in. As soon as they get into the crowds, the dog on the leash, straining to the drinking bowl gone dry, winds itself round his legs.

As he gets hot he takes his coat off and throws it over his arm, and his pipe drops out of the pocket. He misses it presently and comes back to search for it—in vain. Finally, when he gets back to the car park his car is firmly jammed in and he has even more difficulty in getting out than in getting in. Even a few episodes like these seen through the legs and between the heads of passers by, and contrasted with Mrs. B's sweet coolness, might give Mr. B a more irritated appearance than his limited acting ability would warrant.

"Mrs. Brown wants to finish the shopping." Mrs. Brown stamping her foot, a look of determination on her face? Is she really such a capable actress? Haven't we got a shopping list somewhere? What about intercutting shots of the list being ticked off as the afternoon proceeds, till only one item remains? Couldn't we interweave this nicely with Mr. B's "pin-pricks"?

The Last Straw

Supposing, as the last straw in the afternoon, we see both Browns coming back along the pavement looking for the lost pipe; no need for Mr. B to act "irritated"—we know he is. Only one article remains to be bought, and Mrs. B suddenly catches sight of it on a barrow. With a gay smile, she abandons the search for the pipe and makes her way to the barrow. Reluctantly, Mr. B abandons the search and follows her. But when he reaches the barrow, he finds her waiting patiently at the back of a long queue.

This is too much! He stalks off back to

the car park, only to find his car hemmed in. Shots of his furious efforts to inch it out could be paralleled with calm shots of Mrs. B patiently moving nearer the head of the queue. When the car is at last released, Mrs. B appears round the corner. She gets in, settles back, and as Mr. B drives furiously off she calmly, with a smile of satisfaction, puts a tick against the last article on the list.

Of course, we ought to end the film happily—the treatment provides for Mr. B to "revive when he gets back home for tea". Mrs. B therefore brings him out a cup of tea as he sits cooling off in a deck-chair. With the tea, she gives him a little packet which he unwraps, to reveal a new pipe. She obviously bought it for him while he was struggling to get the car out of the park. With a surprised and somewhat penitent smile, he fills and lights it, and settles back to smoke as contentedly as a new pipe and the memories of a hideous afternoon will let him . . .

Not An Epic, But . . .

No one could claim that a film of this kind would make an epic production, but there is no reason to assume that it could not be what so many amateur epics fail to be: effective cinema. And by the time our film-maker has expressed all the phrases of his treatment in *precise* and *detailed* shots, his scorn for his "tame" scenario may have become somewhat damped. He may even begin to find himself enthusiastic about seeing just how well he can portray his slight and slender theme on the screen.

We have, in fact, jumped the hurdle which faced us right at the beginning. We have several pieces of paper now covered with lots of ideas of one sort or another. Moreover, we have begun to see ways of fitting all these ideas together and into the simple scenario we wrote out for the episode. It is a bit of a jig-saw of course. Something may have to be dropped here, modified there and so on. But the pattern is beginning to emerge.

And this, unfortunately, is just about as far as we can go. If you try these ideas, don't give up if your first effort does not succeed. Try turning your treatment into a script. Try filming it. The result may not be perfect, but if there are scenes in it which please you, if the Browns, when they see the film, say, "We never knew we were such good actors", then you have probably turned out something worthwhile.

And who knows? Someone may even slap you heartily on the back and bellow, "Jolly good, old man! Beats me how you thought up the story!"



UNFAIR TO WOMEN!

By IRIS FAYDE

A.C.W. introduces a new columnist who will present the woman cine amateur's point of view.

Women enthusiasts in amateur cinematography don't get a fair chance! Wrong? Well, how often have you seen a credit title on an amateur film giving the name of a woman taking a position of technical responsibility? Incompetence? Inability? Disinterest? No—lack of opportunity.

It seems to me that the average man firmly regards cinematography as his own exclusive hobby and that, apart from doing a little acting, and giving him coos of praise when things go right and general encouragement when they don't, he considers women should have little part in it. For example, it's taken as a matter of course—indeed, it's almost a tradition in cine clubs—that men shall produce, direct, operate the camera and cut the film. Admittedly, since they have had these exclusive rights for so many years, they have the greater experience and ability, but why should it go on?

Surely the field is large enough to hold us both and to permit some experiments?

What good otherwise is the amateur's much vaunted "freedom"? I am firmly convinced that friendly rivalry between us for these sought-after jobs would in the long run produce an all-round higher standard of film production.

I am no great feminist. My own feeling is that collaboration on equal terms would be the perfect arrangement, but this happy medium will not be reached until women have greater experience in the technical side of film making. Lacking it, their opinions will be cast lightly aside, as now.

But to get this experience seems to be enormously difficult. Few women can afford the luxury of being "owner" button-pushers, and obviously a knowledge of the camera and its limitations is essential before greater responsibility, such as direction of a picture, can be undertaken. The excellent literature available provides the theoretical knowledge, but it is not enough. It must be supplemented by the knowledge gained

from one's own mistakes. Yet how very rarely on location are we even allowed near the camera, let alone able to take the film out of its can, load, gauge the exposure or compose and take the picture!

How well we know the routine! "Now just stand over there a minute, dear, well out of range. Hold this case! Stop any traffic that comes along! Smile at that policeman! Don't let little Willie near the tripod. And while you've nothing to do, perhaps you could get lunch!"

Is it so strange that even the most enthusiastic of us find lethargy setting in when we are always standing around idle when a film is in production? Is it right that such an enormous amount of potential talent should remain untried?

What About Titling?

Even if direction and camera work on a club production must for the time being be regarded as an ultimate objective, our entree to these fields could be made more possible were we to be given the opportunity of excelling in some of the other departments which are not regarded quite so inevitably as entirely "a man's job"—titling, for instance. Here surely is a job made to order—a creative task needing precise attention to detail and an artistic bent.

Very few amateur films these days contain explanatory titles—it seems a matter of pride to exclude them—but the main credit and end titles could and should be decorative as well as utilitarian. Then illumination of lettering and background must bring with

"How very rarely on location are we even allowed near the camera!" Just to show there must be exceptions to prove the rule, here's a shot of the rarity, taken during a filming session by the Cine Section of the Hounslow P.S. And further to ram the point home, we direct your attention to the fact that the hon. secretary has taken over the role of continuity girl.



it an insight into the lighting department's work; and if double exposure on a still or moving background is contemplated, here surely is the introduction to camerawork. The young male novice has to learn no less than have we, but ignorance on his part is not generally regarded as a bar to initiation.

Well Then, Scripting?

Another job with great possibilities is scripting. Here there is always a paucity of ideas—a lack which the feminine touch could help to meet. Admittedly a knowledge of what's good and bad cinema is needed, but I don't think a thorough grounding in technicalities is essential, for I have yet to be convinced that script writers, professional or amateur, find it vital to know one end of the camera from the other before setting their ideas on paper. A script written by a woman might quite well be the basis of a prize-winning film, and be for her a jumping-off point to co-direction, at least, since advice would often be sought during production of the film.

But no, our dear friend, "continuity" remains our constant and only companion, tossed to the unfortunate who has been left out of the acting parts. Properly carried out it certainly can be a most interesting and important task, and if in addition to details of dress and scene, type of shot, length, exposure, filter and lighting are recorded as well, not only would the director and cameraman be saved hours of work and heart-breaking moments, but the door of the cutting room might well be opened for the continuity girl and her notes.

Splicing, At Any Rate

To be an expert cutter does demand quite a lot of knowledge, not necessarily of the mechanics of the camera but of mood, tempo, timing and intercutting. But to possess the ability to splice neatly and firmly is a step in the right direction, and such labour could soon earn its reward in knowledge of the art of producing a good picture from reels of doubtful promise.

All these jobs could well be done by women, providing a useful technical apprenticeship before camerawork and direction are tackled, but whether more than a few will ever get the opportunity of exchanging their time-honoured role of tea-maker and general factotum seems to me more than doubtful. Still, even if I have persuaded you merely to *think* about the woman's place in amateur film production, that in itself will be a minor miracle, for at present no one seems to bother.

IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

WHERE'S THE FILM?

Sir,—S. P. Harris rightly condemns the prices we are asked to pay for equipment and accessories. You, also quite rightly, point out that a bigger demand means lower prices. In the same Aug. issue C. E. Langley draws attention to the recent shortage of 16mm. and 8mm. film stock. In Glasgow there has been no 8mm. film for four months. I have heard it is obtainable in London, and that even Kodachrome is offered for sale there. Is it reserved for Festival visitors?

Amateurs and dealers in Scotland are at their wits' end for film. The makers can offer no suggestions—no help—no hope. Several dealers have told me how they continually lose sales of new cameras because they cannot offer would-be purchasers even one 25ft. length of film to go with the camera. I can buy a mile of 35mm. stock (if I can afford it), but I cannot get any 8mm. film. Why? A personal enquiry to manufacturers from me will get us nowhere. You represent all amateurs, so what about a campaign for reasonable supplies of cine film? Our still friends now have ample. Why not us? If things continue as they are, the amateur cine movement is in danger of being strangled. Now then, Kodak, Gevaert and the rest of you! Where is that cine film?

GLASGOW.

R. A. GUTHRIE.

SUPPLY AND DEMAND

Sir,—I would like to challenge your statement regarding supply and demand. How on earth can there be any demand for apparatus when prices scare interested folk away? No, demand is created by the offer of good apparatus at a moderate price, and the first manufacturer to realise this captures the market. Further, while I do not grudge the dealer his profit, I am sure he would much prefer to accept less if that meant his selling more projectors at a reasonable figure, for he would thus gain new customers whose future requirements he would doubtless be asked to supply. Finally, you say: 'prices will find their own level'. But they

don't. The public makes the level by purchasing or refusing to purchase.

The films in the libraries are indeed stale, but at least we should be grateful to one of the smaller firms who in response to a letter of mine in *A.C.W.* came forward with some fresh, up-to-date and entirely delightful 9.5mm. shorts.

Good luck, but please do a little fighting for the little man!

ABERDEEN.

A. M. DAVIDSON.

STILL, THEY'VE GOT KODACHROME

Sir,—I had been told that there was no need to bother about taking any 8mm. film with me to Eire as there were plentiful supplies to be had there. But although I called in dozens of shops, I managed to obtain only two reels, one in Killarney and the other in Dublin. The shortage seems just as acute in Pan and Super X so I would advise any 8mm. enthusiasts who intend visiting Eire to take some film with them. Incidentally, there were plentiful supplies of 16mm. Kodachrome.

I quite agree with Geoffrey Billson's remarks about the Customs officers. I found them most obliging and helpful. My equipment, camera, meter, tripod, etc., were indistinguishable from new and yet I wasn't even asked to submit one item for inspection; the officer took my word for it that I had purchased everything in England before taking my holiday.

Owing to a war disability I am unable to go in for any sports of any kind and decided to take up cinematography as a hobby. I purchased a Bolex L8 and a G.B. projector just over a year ago. My only regret now is that I did not take it up years ago.

I have been surprised at the amount of interest shown by members of the audience after I've completed a show, and I've had quite a hectic time on some occasions in trying to answer all the questions that have been put to me, in fact some of the questions have been so technical that I've had to pretend I hadn't heard them in order to conceal my inability to answer them. Most people find it difficult to believe that such a large and brilliant picture can be projected

from such a small gauge film, but seeing is believing. Many thanks for your most excellent publication, which is a veritable mine of useful information, and therefore indispensable to an amateur such as myself. NEWCASTLE-ON-TYNE. B. B. GARDINER.

POSITION'S BAD IN CAPE TOWN, TOO

Sir,—I am a user of 8mm., as that is the cheapest gauge in this country, and although the film position is very bad, we press on regardless! Now, after five years, I am contemplating buying a Bolex H.16 and doing a bit more serious work, although with my 8mm. I make only documentaries and scenic films. My camera is a Bell & Howell Viceroy and my projector a Bell & Howell Picture Master. A Franklin viewer and editor, a Weston exposure meter and a titling set make up my cine outfit, with a Da Lite screen to complete the set-up.

I have been subscribing to *A.C.W.* for three years and have been greatly helped by the useful information contained in it. This is my first letter to you, so let me congratulate your staff on a very fine effort that fulfils a great need. You have no idea how useful it is to read of other people's experience! It is absurd to express regret at being compelled to increase the price of *A.C.W.* It is worth 1s. of anybody's money. We in South Africa have been paying that. The idea of an *A.C.W.* badge is the greatest thing ever. Please let me have one when they come out. And keep up the high standard of *A.C.W.*! CAPE TOWN, S.A. E. R. JOHANNESSON.

TAKING A CAMERA ABROAD

Sir,—With reference to recent correspondence on taking one's camera abroad, I applied to the Customs office here for a certificate, as suggested by Mr. Close, but was informed that they could not issue it. The official suggested that I should draft out my own certificate, identifying both myself and the camera, and get the port officer to sign it before embarkation. To those with any experience of these matters it is obvious that the port officials are far too busy at sailing times to deal with these things.

It seems that the better plan is to have the camera insured and thus be in a position to offer some evidence that the camera has at least been taken out of the country. This does not prove that duty has been paid, of course, but it does give reasonable proof that one is not smuggling it in.

WAKEFIELD, YORKS. F. W. STEPHENSON.

The reason why Mr. Close was fortunate and our correspondent not, is that local Customs did once issue certificates but are unwilling to do so now. But in our experience there

is never any difficulty with the Customs on return to this country from a holiday abroad. They know their job and invariably do it courteously. Only the smuggler has anything to fear.

WORTH BEATING THE TOM-TOM OVER

Sir,—I was interested to read Mr. Livingstone's letter (August) regarding the exchange of locale shots. He has been of tremendous help to us in the production of *The White Goddess*. When we began to make a jungle film, our critics said it was impossible, and indeed we did have doubts. So we decided to label it: 'experimental'! However, with Mr. Livingstone's co-operation and a supply of rifles and tropical kit, 300ft. of surprisingly convincing tropical jungle scenes have already been shot and rough edited.

In return, we are co-operating with him in providing the shots he needs for a film he is shortly to produce. If intending participants in exchange schemes will remember that their opposite number has to surmount difficulties no less than themselves, if they will allow enough time and not ask for impossible shots, a valuable exchange service could be built up.

GROSVENOR F.P., BATH. R. BRINKWORTH.

I DON'T LIKE STEREO FILMS...

Sir,—Having read the interesting correspondence and articles on stereo movies, and after a visit to the Telecinema, I am prompted to raise the question: Is it worth it? Three dimensional films, which a month ago I would have hailed as the ultimate in moving pictures, certainly carry with them a large number of snags which greatly hinder their scope:

1. In my opinion, black and white stereo pictures offer no real advantage over conventional "flat" films. One is never convinced that the real thing is being seen unless it is in its natural colours.

2. Perspective comes more strongly to the fore. True realism can only be obtained when the spectators' viewing angle to the screen is the same as that of the taking lenses. This angle, of course, changes when a long-focus lens is used. Thus only a few seats give ideal viewing facilities, and then not necessarily for all the time. My seat in the Telecinema was too far back. People in the front rows complained of eye-strain owing to strong convergence on an object still several feet away.

3. Close-ups become almost frightening. One is confronted with a dismembered section of body apparently floating in space. The proscenium can be clearly seen several feet behind the figure, and the effect is far from natural, though when the whole object

can be seen (as with some shots of the swimming fish) this objection does not apply. Perhaps this is why so many of the stereo films showed abstract shapes instead of recognisable objects.

4. If the film of the Thames is a fair example, panning and tracking shots are taboo. I had the utmost difficulty in getting any impression of depth on all but a few shots of that film because the camera wanders aimlessly and interminably downstream.

5. A consideration of more concern to professionals than amateurs—those out-door mock-ups in the studio must be forgotten because they will give the game away at once. A higher proportion of location shots means greater expense—and the film industry is having a rough time financially as it is.

It will be noticed that I have not listed the necessity of wearing spectacles among the disadvantages. I believe that the public would soon provide their own if stereo films became a regular feature. Those who did not own a pair could hire them in much the same way that opera glasses are hired in theatres. Thus the main snag seems to be that adding a third dimension, far from increasing the realism of the films, introduces factors which are disconcerting to the spectator. A black and white two dimensional film can stir the emotions quite adequately if the acting is good, and I find it hard to believe that I would be more moved by a tragedy or more amused by a comedy because a third dimension was introduced.

PURLEY.

H. J. MARTEN-SMITH.

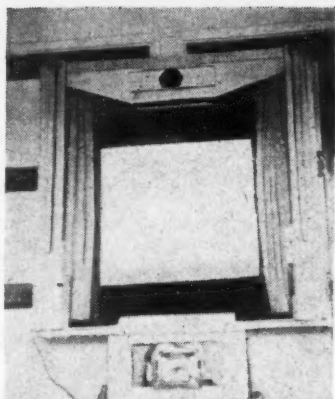
... I DIDN'T GET THE CHANCE TO

Sir,—Thank you for the excellent article on the Telecinema at the South Bank. But that's as far as I shall ever get! Yesterday I arrived a quarter of an hour before one show, and was informed that if I queued for one hour and a half, I should surely get a seat! It brings out one point, though. The public will queue literally for hours for an hour long show—but it's new and better. There should be several Telecinemas throughout the country!

ENFIELD.

RICHARD WHEELER.

We commiserate with our correspondent, for were it not that our visits to the Telecinema were by invitation, we should have gone home in dismay after seeing the length of the queues. But there is to be one other cinema of the same type—in Edinburgh; indeed, by the time this note appears, it will probably be in operation. And there has been correspondence in The Times advocating the retention of the South Bank cinema after the exhibition closes at the end of September.



Portable proscenium built by Mr. R. Caws. (See letter below.)

PRE-FAB CINEMA

Sir,—I have often seen readers' photographs of their home-made prosceniums, and wonder if they would like to learn of my own effort. Living in a pre-fab, I have had to make everything as portable and compact as possible. The miniature organ and proscenium are made from wood and metal, and the concealed lighting is run via a Kid projector resistance. The clock fitted in the centre of the top section lights up at the same time as the screen lighting; the figures are black and the clock face red. The curtains are of a gold material and the surround finished in gold and red with just a touch of green.

NEWTON ABBOT.

R. CAWS.

A RECORD

Last month we published letters from U.K. readers challenging the 'record' set up by a correspondent in giving a show to an audience of 150 children with his Home Movie. Now letters from our overseas readers are arriving. Here are two interesting ones we have picked out.

Riot in Sophiatown

Sir,—James Lister's audience of 150 children was a cosy, manageable little gathering in comparison with the audience of native children to whom I gave a show some time ago at the Anglican Mission, Sophiatown. Sophiatown is a densely packed native township just outside Johannesburg.

I arrived there with my Kodak 50R projector (8mm., 200 watts), a 40 x 30 in. tripod screen, and some disgracefully tattered cartoons and a western, which were the best I could hire from a local film

library. The hall was large, about 100 feet long, which was some 81 feet longer than the throw I needed. I set up the projector in the middle of it while the audience poured in. As the hall filled, I moved the screen progressively further and further down the hall, until it was almost against the far wall. Providentially, I had brought plenty of flex.

Seating accommodation was overrun in a matter of seconds and the floor was pressed into service. In a short time there wasn't an inch of it left. It is impossible to say with any exactness how many children got into the hall, but there couldn't have been fewer than 400. Nor can I say that the doors were closed when the hall was full: the doorway was so choked that it would not have been possible to do so. In any case, scores were viewing the screen through the doorway and the windows. Heaven knows how many children couldn't get in! There must have been hundreds.

The films were received with acclamation, all the sub-titles were shouted out by all members of the audience who could read and were not too far away to make them out (and excluding, of course, those who were actually behind the screen); and when the hero finally did the villain in in the last few feet of the western I trembled for the projector lamp. In fact, a very good time was had by all, myself not least.

150 children! Why, at Sophiatown, the show would have been cancelled because there wasn't a quorum.
JOHANNESBURG.

L. J. FISHER.

Beating the Curfew

Sir,—Mr. Lister's letter regarding his record audience of children brought to mind a similar experience of mine. I own a Keystone R8, purchased in 1946. I was a police officer at the time and used some of my film in taking shots of 'festivals'. Some of the elders of the various areas were invited to a show in my house, and while movies are not a novelty, it was novel for them to see themselves on the screen.

Later during riot times when curfew was as early as 7 p.m., the public were somewhat restless. At the suggestion of those who appeared in the film, I brought my projector down to their wadi (area) and for a screen nailed a sheet to a wooden fence. I had expected some 50 or so to be present, but the whole area had turned out—even the women in purdah, who occupied a balcony of a building high up behind me.

I was seated to the middle front of the audience with my machine, and was dead scared half the time, as the cable was underfoot. There must have been at least 150

people present. Two films I had borrowed from Kodak were shown first, but when the audience saw themselves in Kodachrome they simply went haywire, laughing and shouting to each other. I had to show the film three times that night.

Next day a deputation attended the Police Station and asked for a show again that night. I got fresh films from Kodak, and after arriving at the wadi, found not only my people present, but all their friends and relatives, who had come prepared to sleep out—they could not go home after curfew.

To tease them I showed them only the Kodak films, pretending that I had forgotten to bring 'their' film. What disappointment! But when I did show their film, the excitement again! On this occasion and many thereafter—while I admit that it was impossible to count them—there must have been at least five hundred—men, women and children. Even though it is now nearly four years since I left the police, I still give them shows, and while they tolerate the ancient films I purchased from Kodak when they sold their 8mm. library, they still ask for, and look forward to, their personal two hundred feet.

Long life to A.C.W. !
BOMBAY.

W. RISPIN.

DARN SIGHT CLEARER, INDEED

Sir,—As a "man behind the glasses", I take exception to Fred Gibson's statement (August) that "what looks right to the man behind the glasses can be quite wrong to the audience". I have given many shows (private and public) and have always been assured that the projection focusing was perfect. What is out of focus to me is also out of focus to other people.

Fred Gibson does not know, or seems to forget, that we people who wear glasses have our sight corrected to as near perfection as possible. Instead of asking opticians' opinions about our vision, I would suggest he consults them about his own.

ASTRAL C.C.

ARTHUR HINES.

VISIT TO THE OPTICIAN

Sir,—Re "The Reason Why?" by Fred Gibson (Aug.), I can only assume that the bespectacled projectionists he mentions must have been in urgent need of a re-test of their eyes. My experience of over 30 years as an optician is that usually the man or woman with spectacles perfectly correcting their deficiencies of vision make better projectionists than those who do not wear them.

In Lancaster and Morecambe I am recognised as an efficient operator of both film strip and slide projectors, and my eyes



Practically every mail brings us letters about the Ten Best which are now being shown throughout the country (Show Diary on page 576). Here is a still from one of the most popular of the films, "How to Catch a Burglar".

are thoroughly corrected by spectacles. I was recently asked to check the focus of another projectionist, and in the result he was content to change the slides and leave the focusing entirely to me. He came to me later to have his eyes tested, and spectacles have been supplied. He now says he will be able to manage on his own!

LANCASTER.

L. W. BYE, F.N.A.O.

AS YOU WERE

Sir,—Mr. Gibson's point regarding projectors focused by operators wearing glasses does not arise, as the image on the screen is real. Only in instruments such as microscopes, binoculars, etc., where the image is virtual may the focusing vary for different people. Even if the operator is wearing his mother-in-law's glasses, or none at all, both Mr. Gibson and he will see the picture sharpest with the same setting.

BROMLEY.

C. P. SANDBANK.

EYELINE

Sir,—May I comment on the criticism contained in the last paragraph of the generous review of "How to Act", by Tony Rose and myself. Your reviewer writes: "But why (pp. 63-64) put on the actor the onus of ensuring that his relative positions are right from shot to shot so that continuity troubles are avoided? Should not the director see to this or get a continuity girl to do it for him?"

Your reviewer seems to have misunderstood. The pages referred to deal not with position, but with *eyeline*. Once the director has positioned his camera—and therefore also the actor—for his new shot, the disciplined actor will invariably know which side of the lens to take his eyeline. For determining this, the rule set down in our book is the accepted one. If there is doubt, the decision rests with the camera

operator, who alone can determine the relative accuracy of eyeline from shot to shot. In such cases the continuity girl may act as a referee. There is, of course, the marginal case outside the scope of our book and this letter, where both the rule and the continuity girl may be wrong! Again it is the operator who must decide.

But for the simple case we described, and others similar to it, it is a recognised part of the film actor's technique that he should know which side of the camera to look, and why he must look there. To obtain this general direction no reference should be required of director or continuity girl. Finer limits—that is, a little more or less left or right or up or down—are decided in consultation with the operator, who can assess the different effect of an eyeline in relation to a changed camera position, through his viewfinder.

LONDON, S.W.7.

MARTIN BENSON.

SYNCHRONISED S.O.T.

Sir,—I believe that it is possible to make properly synchronised "sound" films by the method described below. You may know of it already. My idea is to link my Sound-mirror tape recorder to my Ensign Kinecam and projectors by means of a flexible drive. In filming, the camera (blimped, of course) would then be mechanically linked to the recorder. The tape could be edited and matched to the film and the drive from the recorder attached to, say, the inching knob of the projector.

Thus during both filming and projecting the camera and projector are controlled by the Soundmirror speed. On projection, a single switch would start both sound-track and film. It would soon become audibly apparent when the projector changed speed, and the projector speed control would quickly take care of it.

LONDON, S.W.13.

JOHN GOODMAN.

Yes, a perfectly feasible idea but, as our correspondent suspects, not new. The Eltham Cine Society demonstrated it in January, 1938. The camera was a Bolex, the recorder a disc type. It works perfectly well. Bolex cameras and projectors since 1936 have been fitted to take such flexible connections.

8mm. DEFINITION

Sir,—As an 8mm. enthusiast I have read with great interest all the letters for and against this gauge. I have operated various makes of 8mm. projectors, using different screen sizes, and have noted how good the definition is on the older library films—most of them about 20 years old. But I have been dismayed by the appalling definition of some of the new releases. Any novice

given a demonstration on a first class projector of one of these films would probably turn against cine work for ever, ignorant of the splendid results he could obtain with his own camera.

Something is seriously wrong with the modern methods of taking copies from the professional print. Can nothing be done about it in these days of precision apparatus? LIVERPOOL, 21. G. E. SPENCER.

MAKING A GOOD START

Sir,—Two years ago I had a craze for things far beyond my pocket. I wanted a Patheoscope Ace, saved up for it and actually bought it within three months—but this was mainly due to the fact those three months covered Christmas and my birthday. After a while I got to know of other cinematographers and we formed ourselves into the Cinescope Film Club. As a result of a letter in the *Boys' Own Paper* about our activities I received enquiries from boys all over the country wanting to join.

Soon we had enough members to start a club magazine, *The Cinescope Monthly*. We exchange films for short periods and take our own films as well. When I have finished reading *A.C.W.* I send it round the club by post. I wonder whether mine is the most read and whether it travels farthest. HUTTON, ESSEX. DAVID IRVING (age 13).

If our young correspondent's films are as lucid as his letters, he has a future in the cine world. The members of the Cinescope F.C. must surely be among the youngest of any club. Let us know how you get on, Mr. Irving!

SUPERANNATED, BUT STILL WORKING

Sir,—When are the libraries going to scrap their worn-out films? I had to re-make no fewer than ten splices in the first two reels of a 9.5mm. copy of *The Cabinet of Dr. Caligari*. I didn't bother showing the third reel. I was too fed up.

I hired a 16mm. copy of *Little Orphan*

Annie which arrived wrongly wound, all the titles being laterally reversed on the screen, and had finally to call off the show, again because of broken splices.

BURTON-ON-TRENT.

R. PAGE.

SOUND FILMS ON SILENT MACHINES

Sir,—I am an avid reader of every scrap of print within the covers of every issue of *A.C.W.*, and the fact that I have become a super-enthusiast is due entirely to it, for before reading *A.C.W.* I just hadn't a clue. I have just purchased a Specto 9.5mm./16mm. Dual silent projector. Is it permissible to project sound films on it? I should think so, but would appreciate your advice before going ahead.

LONGTOWN.

W. H. SIMMONS.

Yes, the Dual Specto has sprockets and claws on the operating side only, and so can be used for the silent projection of sound prints. Gate and sprockets are relieved over the track area, so there should be no film damage. Very glad to welcome another enthusiastic member to the cine fraternity!

APPRECIATION AND PRODUCTION: MARRIAGE ARRANGED

Sir,—I was most interested in a couple of letters and a paragraph in "Odd Shots" on a topic recently considered seriously by the South London F.S.: the co-operation of societies and the instruction of beginners.

We endorse fully the letter by Ronald Hall and the editorial comment below it. We recently wrote to two societies inviting them to chat about our respective productions which are of a similar nature, but the response was disappointing. I believe that the film-producing clubs are unwilling to co-operate through fear of losing their status. I have had experience of this attitude in many organisations apart from film clubs. It is a natural one, and the breaking down of it is not easy.

We are endeavouring to play our part by inviting all interested amateurs to join us in

Oddly Enough

A reader called here yesterday with his entry for our Intermediate competition and told us this story. "A few friends and myself," he said, "were making a jungle burlesque. While we were fiddling about with the camera set-up, our scantily clad Tarzan character, feeling rather bored and chilly, put on his shirt and wandered off bare-legged into the wood. When we were ready to begin shooting again, he was nowhere to be seen.

"A shout brought an immediate answering call from him and we found him in earnest conversation with a stranger. 'Tell him who I am,' he pleaded as soon as we caught up with them. 'He keeps on asking what ward I'm in.' Yes, we were in the grounds of a mental hospital!

"A member of our party, quicker witted than the

rest of us, gave poor B a few anxious moments by declaring that he was not one of us. We'd seen a man wearing only a shirt wandering about in the woods and had given chase! However, since we were so clearly trespassing, this was hardly the time for joking, and after explanations and profuse apologies we all made off somewhat sheepishly. It was some time before we could coax B into resuming his role!"

This story—we are assured it's true—set us wondering if other readers have entertaining anecdotes to tell of their filming activities. What is the queerest situation you have been in? Have you filmed in an odd location or met with unusual or amusing adventures in the course of film making or shooting? If you have, we should be glad to hear from you. No prizes are offered—we don't want to tempt the imaginative raconteur into invention, hoping instead that you will share the joke with your many *A.C.W.* friends.

a work of some magnitude—a 40-minute documentary on the work of a Metropolitan borough for Camberwell Borough Council. Demonstrations of various aspects of cine technique are being arranged for those without experience. And to counter the high prices usually charged for anything in the photographic and film line, we are charging only 2s. 6d. a year for membership of society and unit together.

Looking forward to the next issue of the biggest bobsworth in the business.

SOUTH LONDON F.S. M. ESSEX-LOPRESTI.

A note on this film appeared in "News from the Societies" last month. Readers wishing to take part in its production should write to Mr. Essex-Lopresti at 163 Turney Road, Dulwich Village, London, S.E.21.

THAT'LL TEACH YOU!

Sir,—Having a 16mm. Siemens camera (a beautiful job, incidentally) but no cassettes and there being no chance of getting any here, I decided to go to the fountain head. Messrs. Siemens of Berlin supplied four cassettes for £3 2s. 8d., including air mail charge, with no difficulty at all, but then the State stepped in: £3 2s. 8d. purchase tax, duty £1 11s. 4d., clearance 15s. and postal charge 1s. 2d. Total £8 12s. 10d. for four bits of pressed tin, usually given with the film! What a rake-off!

DERBY.

R. F. POTTS.

UNIQUE IN COSTA RICA

Sir,—I think that I own the only equipment of its kind in my country—a 16mm. Auricon sound camera and a film printer. I have just finished my second newsreel of local events. It is, of course, a sound film with music and commentary and, although by no means perfect, it shows me the progress I have made in mastering the necessary techniques.

Script-writing is, I find, the most difficult part of film-making so I was especially interested in the series of scripts by Oswald Blakeston and hope to film *Candidate for Murder*.

SAN JOSE, ALVARO CHAVARRIA NUNEZ.
COSTA RICA.

BEAUTIFUL SOBRIETY

Sir,—Your caption to our photograph of a scene in the making from *Pail Ale* states that when a club films in a real saloon bar, a firm directorial hand is possibly even more necessary than usual. I feel it is only right to point out that our director is a decent chap, and that he did not have to display tyrannical powers during shooting!

We shot on three Sundays between 2 p.m. and 7 p.m., with a break for tea, and during the whole of the shooting, including scenes

of ten 'customers' at the bar, only 1½ pints of beer were consumed. Need I add that at 7.30 p.m. the director was first at the bar, followed closely by the cameraman?

POTTERS BAR C.S.

J. WOOD.

THE AUDIENCE MARVELLED

Sir,—Practically every week-end and most evenings during the past year have been spent working on my model theatre and cinema. My reward came when I gained first prize at the Festival Hobbies Exhibition held at Reading Town Hall recently. With the exception of the scenic safety curtain, which was painted by an artist friend, I have made all the components myself—one small chandelier alone, which consisted of hundreds of plastic beads, took me several weeks. The theatre has nine box and house lights, 74 stage lights and ten spots. Each set of four coloured lights can be dimmed independently and the whole set-up is remote-controlled from a board of 27 switches.

At a touch of a switch the theatre becomes a cinema, and I project on to a miniature back-projection screen—many visitors "marvelled" at this and all applauded the Chaplin comedies and Disney cartoons. And the cost of model? I don't really know, but I certainly shouldn't make another like it for less than £250!

READING.

S. W. WITHAM.

COMPLIMENTS ALL ROUND

Sir,—I am writing to tell you how much I enjoy A.C.W. I only wish it was weekly. 9.5mm. is well catered for here in Melbourne and we have a very fine film library. I have been a staunch user of 9.5mm. for a good number of years, and after much time and money spent on other sizes, I think it is the best gauge for the average fellow with a limited amount to spend, though 16mm. is without doubt the ideal for those who can afford it. It costs 3s. to hire a 300 ft. library film here and 7s. 6d. for 16mm.

I started off with a Pathe Ace, followed by a Baby and an H, and am now the proud owner of a Specto dual. Messrs. Specto were most helpful and prompt in despatching the conversion kit to me, and they are to be congratulated on turning out such a fine machine.

EAST OAKLEY,
MELBOURNE.

GEORGE T. GUEST.

LONG JOURNEY

... I have today heard a few comments on my *Antiquities of Wycombe* article which has found its way into the heart of the Malayan jungle.

PINNER.

JOHN ALDRED.



THERE'S GOLD IN THAT THAR FILM

Well, anyway, a leader to the effect that it was selected as one of the A.C.W. Ten Best films of 1950, an award which carries with it a prize of £10 as well as a silver plaque.

By J. BARTON

I suppose most amateurs begin by making films about the family. I started off by making a picture for the family—to be precise, one member of it: my young son. I'd always been intrigued by single frame animation, so a puppet film was the natural choice. My ideas about focus, aperture and speed of movement were dim to the point of fogginess, but with the brash enthusiasm of the beginner with a bee in his bonnet, I went ahead.

That first film was a string of faults, yet I'm glad I made it. Doubtless I ought to have waited until I knew more about the problems involved, but at least I was able to learn from my mistakes—and books can't teach you how to do that. It was a 9.5mm. effort—I scarcely think it merits the dignity of being referred to by name here—and the puppets were angular figures evolved from Meccano. I'd originally made them to please the youngster, and then it occurred to me that they would provide intriguing material for an essay into my new love: cinematography.

Since then I've experimented with all sorts of models—artists' lay figures and wire-jointed puppets among them. But both these are top-heavy things. The feet have to be screwed down for every step, and even then the models will overbalance unless

they are firmly supported. Further, after some 500-700 movements the joints and wires need renewal. But Meccano is far less exasperating to work with. It's light—a drawing pin is sufficient to hold down each foot of a walking figure. The parts are easily renewed, with star washers between nuts and bolts, two or three dozen movements can be carried out before there is any need for re-tightening—and twisted pipe cleaners make flexible arms.

It seems to me that so many cartoons supposedly designed for children are really quite frightening. My puppet film, I determined, was to be as bright and jolly as





"Go West, Young Man" achieved the highest place yet reached by British films in the UNICA contests by coming second in the Genre class in the thirteenth competition at Glasgow. Highlights from the film are shown in the shots on these and the next two pages: the band in the Hot Rod Saloon, Nutty setting out to seek his fortune, his dalliance with a gold digger, injuns on the trail, a hasty marriage, the flight of the lady with the gold, Nutty's return and his first glimpse of the Indian sweetheart of his childhood as, all alone and desolate, she paddles her canoe.

I could make it, but it had to have vigorous action, too. What was the theme to be? My son supplied that. He had reached the cowboys and Indians stage, pursuing cattle rustlers with piercing yells and mowing down hordes of redskins with the simple bravado of a film star. So a western it had to be!

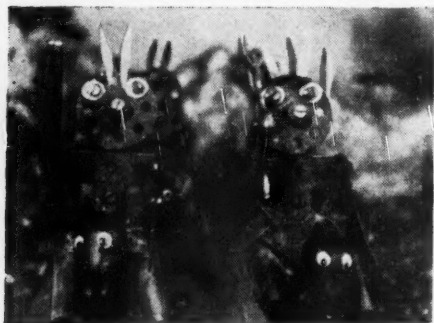
There should be hard ridin' and shootin', and the cowboys should be tough hombres. But I also amused myself by including material which would pass over the head of a child but which he wouldn't object to. Even the youngest western fan is conditioned to some love interest—good plain stuff with no neuroses. In *Go West, Young Man*, boy meets girl after many vicissitudes, just as they do most Saturday mornings at the Odeon.

There is the old covered wagon starting out on its trek through unknown injun

territory. Ma tenderly nurses a little Meccano bundle. Mounted redskins pursue them and, in accordance with tradition, scalp the lot but—also in accordance with tradition—make off with the infant. The child—our hero—is brought up by them and finds romance with an Indian maid. But true love cannot run smoothly. He can't rise superior to the awkward fact that her Meccano wheel of a face is red, whereas his is the proper Meccano colour.

He leaves camp to find his fortune and comes across a gold prospector who is at his last gasp after having been involved in a saloon fracas. "They got me, son!" he croaks (the words issue from his mouth in a cardboard cloud). Nutty takes possession of the unfortunate gentleman's carefully documented Plan (the gold-bearing rocks are marked with a cross, and a bullet hole in the paper is labelled 'bullet hole', so no one can go wrong). Nutty departs, strikes gold in them thar hills and cleans up a bagful.

On his way back he passes Dead Man's Gulch. The 'welcome' on the swinging sign is belied by an unlucky traveller swinging from a gibbet. Nutty repairs to the Hot Rod Saloon where he comes under the surveillance of another sort of gold-digger, Miss (?) Verdi Gris. There is a runaway marriage and the lady runs away with the gold (we see her stealing out of the bedroom while Nutty lies in a drunken stupor, Miss Gris having put knock-out drops in his liquor). She has no difficulty about finding the railway station, for the name, Lone





Pines, is set in a red circle just like that of a station on the Underground.

Disconsolate, Nutty hitch hikes back to injun territory where his childhood lover awaits him. A medicine man, buttressed with National Health forms, prepares a potion which gives her a grey complexion, and so no bar remains (except perhaps the Hays Office) to future happiness—a happiness which, indeed, seems already assured, since the last shot shows the two of them in a covered wagon—and there is a little bundle on the lady's knee.

Most amateurs who work out a musical accompaniment to their films fit the music to the pictures, but in planning a puppet film I find it best to fit the picture to the music. A piece of music will often give me an idea for a whole sequence. The musical



score for *Go West, Young Man* was more or less complete before ever I began to shoot. In one case there had to be fairly exact synchronisation: the Hot Rod Saloon scenes were filmed and cut to a record of Twelfth Street Rag.

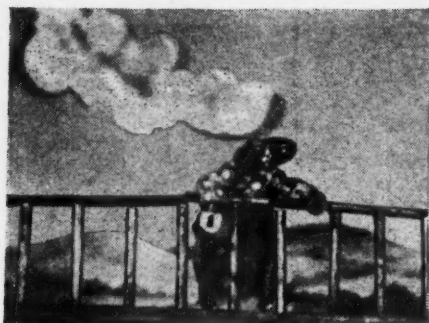
There are so many bits and pieces in a puppet film that one needs a room to oneself to work in, particularly since a set has often to be left for days, and nothing in it must be moved. It would be nice to be able to say that *Go West, Young Man* took shape in an elegantly equipped studio, but in fact it was born and grew up in the attic. Keeping one's balance on the exposed floor joists was an operation of some delicacy, and there were times when, rising abstractedly to view the set, I caught my head a fearful crack on the sloping roof, but in compensation I could drop cigarette ash on the floor with impunity and strew the spaces between the joists with a glorious conglomeration of props and equipment.

Up in the Attic

It was cold there in the winter and baking hot in the summer. Birds hop about in the guttering, the house noises float up amazingly clearly so that the place seems alive with creaks and groans. And how I came to hate the gurgling of the water in the cistern! But with all this I was alone—quite alone, and could get on with the job. Still, when the family went on holiday I nipped down into the spare room which I use for projection and editing, and enjoyed a little comfort.

It was here that I did the saloon scenes. Three sets were mounted on a 4ft. 6in. by 2ft. 6in. table, and all positions of floods and camera marked out. I then moved round and round the table, filming in the precise order of the script. There is not one splice in the whole sequence. I suppose this method sounds peculiar but it saves time in the long run, which saves floods, which saves cutting. Also it facilitated the timing. In those parts where members of the saloon band play piano and trumpet solos, I had to time the action by stop watch, but gave myself a safety margin by cutting back and forth to Nutty and Miss Gris dancing.

Some odd pieces of wood and one side of an old cistern (I had the devil of a job cutting it up) supplied a floor of sorts in the attic large enough to take a bench 6ft. by 3ft. In putting it down I put my leg right up to the hip clean through the ceiling, so if you add the cost of the repair to the cost of the film, you will appreciate that *Go West, Young Man* wasn't particularly cheap to make. In theory it ought to have been, of course—apart from accidents like this. Puppetry is economical in film stock



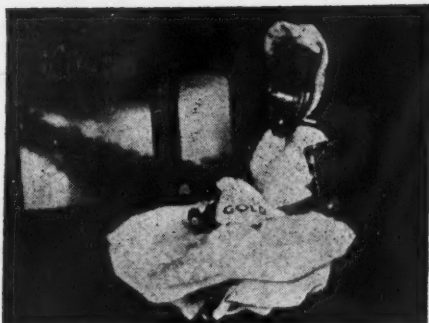
but is heavy on floods (which I never use at peak brightness) and electric current.

The base of the sets was sandpaper well stuck down—and I mean well stuck down, for the heat of the floods causes it to curl. Stones from the rockery, sprinkled with sand, branches cut from a Christmas tree, cotton wool dyed green for undergrowth to soften the sharp edges of stones and sand paper, medical lint dyed green for grass, corrugated cardboard painted with aluminium paint for roofing, odd pieces of wall-paper stuck on cardboard for walls, paper made to look like a model brick wall (you can buy it for a few pence) for the exteriors—these comprised the bulk of the properties.

Most of them come from odd corners of the workshop—the habit of hoarding bits of wire and pieces of wood grows on the maker of puppet films! I did buy two cactus plants for one set, but I don't think anyone notices them. The backcloths are strips of paper painted by an artist friend. Incidentally, bits of Meccano provided scaffolding for walls and other properties. It is a most useful accessory for the movie-maker. Miniature dollies and gear boxes, for example, can be easily and cheaply made with it.

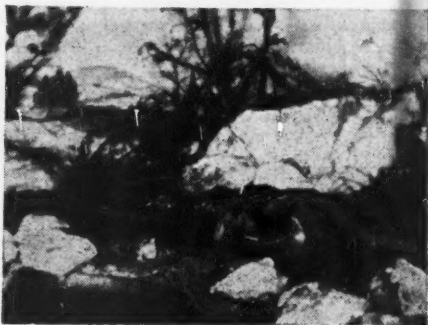
Must Be Firm

Everything on the set must be screwed down, nailed, welded or glued. And yet however careful one is, when the film comes back from processing one is disconcerted to see a boulder suddenly jerk along a few inches of its own volition or a chair skid across the floor. The slightest jog to the bench can disrupt hours of patient endeavour. And then, of course, there are the common troubles which amateurs are heir to. I ruined 500 frames (notice how I think in terms of frames instead of feet!) and lost much time through a jam caused by a faulty take-up spool. And I had to re-shoot the entire scene of Miss Gris's advances to Nutty through back-winding twice for a lap dissolve.



The scene that caused me most bother, however, was that in which one of the characters floats in a canoe down Buffalo Creek—and the troubles here were exclusive to puppetry. Water dyed green in green-painted tins provided the creek, and the canoe was mounted on wheels. I had got nicely started when it toppled over. I began again, but by now the water had begun to seep into the canoe and it collapsed. For the third and successful attempt I re-mounted it on a heavy base but hurried through the shooting (which I do not care to do) to get it over before that awkward craft got waterlogged again. One just can't afford to skimp on a model!

Like every other amateur, I can only indulge in my hobby in my spare time, so that when I say that the film took nine months to make, you will appreciate that this does not mean nine months of solid work. Most of it was done in odd hours. On the average, I got 100ft. in the can every two months. "But what patience you must have!" people say to me, "I don't know how you do it. You must stay up all night." I don't stay up all night, and I'm not all that patient. How is it done? The answer to that is really the subject of another article.



My Tape Recorder

IS MORE VERSATILE
NOW

By
W. SUTTON

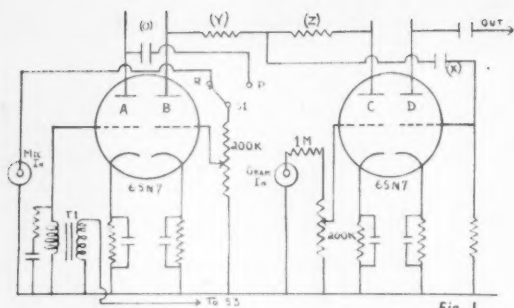


Fig. 1

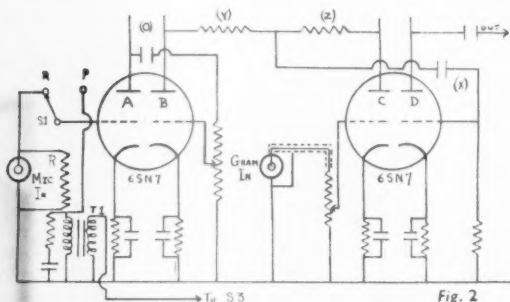


Fig. 2

I wanted to have a shot at a more ambitious sort of recording than my Scophony tape recorder—the Soundmaster—would allow. I wanted to be able to pick up sound from sources some distance from the microphone, to step up the sensitivity of channel B (about which see below) and to use this input for either microphone or pick-up. There had to be the minimum of components and no addition to the range of valves (actually the only components required are a few inches of wire and sleeving and a soldering tag!) and the modifications had to be such that they could be carried out with only a few tools.

You know that the Soundmaster, driven by a flexible shaft from the projector or by a separate motor, has an amplifier with a microphone input of fairly low gain (Input A), so that the microphone has to be set about a foot from the sound source. It is true that this low gain reduces the possibility of recording the mechanical noises of the projector, but it does restrict the use of the microphone to 'close-up' work. The other input channel (Input B) is of such low gain that it is of little or no use with a microphone—many gramophone pick-ups will not load it even at the maximum setting of the B Gain control.

The makers of the recorder helpfully provide a circuit drawing in the instruction manual; the part to which these notes refer is illustrated in Fig. 1. I have lettered the valve stages and certain components to make the changes I made clearer.

The two 6SN7 valves (Fig. 1), each consisting of two separate triode valves with a common heater, giving four amplifying stages, function as follows: The microphone feeds via switch S1 (set to R—record) and the 200K volume control into stage B; the amplified output is fed via the 470K resistor (Y) and the .01 condenser (X) into stage D and thence to the 6V6 output valve (not shown).

Inputs Can Be Mixed

The gramophone pick-up feeds into stage C via the 1M resistor which limits the maximum input to about one sixth of the pick-up output voltage. The output of stage C passes via the 470K resistor (Z) and so to stage D. By suitable adjustment of the two volume controls, each of 200K resistance, the Mic. and Gram. inputs may be mixed in any desired proportion, the combined result appearing at the junction of (Y) and (Z). These 470K resistors prevent variations in the setting of either volume control being reflected back into the other stage.

If the 1M resistor is removed from the Gram.-in stage and the socket connected

directly to the top end of the volume control, then stages B and C are electrically identical, and a microphone connected to either socket will give the same recorded result for the same setting of the associated volume control. Alternatively, the gain from a pick-up will be much greater, sufficient to overload this stage. This is one of the modifications to be made as described later.

For Playback

For playback, switch S1 transfers the volume control of stage B to contact P, which in turn, via the .01 condenser (O) connects to the output of stage A. The record/playback head is fed into one winding of the transformer T1, the output of which is connected to the input grid of stage A. Across this output winding of T1 is a simple filter comprising a 47K resistor and a .002 condenser.

Thus for the reproduction of a recording an extra stage, A, is employed—from T1 to stage A, thence via S1 and the 200K control to stage B, out and through the 470K resistor (Y) to stage D, and so to the 6V6 output valve and the loudspeaker.

I decided to utilise stage A for recording from a microphone when extra sensitivity was required via the mic.-in socket, as well as making use of the existing function of playback (thus giving the extra gain for speech without additional valves) and to modify the gram.-in stage to increase the gain there. Fig. 2 shows the re-arranged circuit. (Switch S1 is drawn in a different position in fig. 2 for clarity. It is not physically moved in the chassis of the amplifier, of course.)

You Need These Materials

Materials required are a 6BA nut and soldering tag, about a foot of screened sleeving and the same length of tinned copper wire, 18 or 20 SWG. And the only tools needed are a soldering iron, solder, flux, screwdriver and pliers. A suggested method of approach is as follows: remove the tape mechanism from the amplifier top by taking out the three holding-down bolts. Remove also the bar in which one end of the flexible drive sheath is anchored, if this is fitted. Turn the amplifier upside down and take off the baseboard by removing the four corner screws, exposing the wiring.

Before starting on the alterations, study the wiring in relation to fig. 1 and identify the components concerned—the two input sockets; the grid input pin of valve stage A—pin number 4; switch S1, made up of the three contacts nearest the chassis at the "input" side of the rotary switch; the leads

from T1, which come out through a metal bush alongside the first valve; the lead from Input B (gram.-in) to the volume control via the 1M resistor (which is soldered direct to one tag of the volume control); the condenser (O), a tubular one on the panel which runs across the chassis, one end of this condenser being connected to a switch contact; and finally, the filter across T1. This consists of a small resistor and a condenser fitted inside a short length of sleeving, one lead from the resistor being connected to pin 4 of the valve socket.

Fix, with a nut, the 6BA soldering tag on to the lower fixing bolt of the Input B socket. Unsolder the lead from this socket to the volume control, and the 1M resistor with a very hot soldering iron. It is as well to plug the microphone lead to the Input B socket to prevent the centre pin being

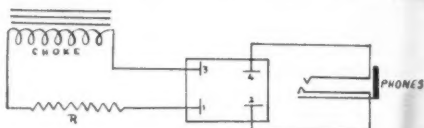


Fig. 3

displaced if the insulation softens due to the heat from the iron. Replace the lead just removed with a screened one, soldering the metalised cover of the sleeving to the 6BA tag. The gram.-in input is now as sensitive as the mic.-in input.

Remove the lead from condenser (O) to switch S1, and disconnect the volume control from S1. This latter lead is now bent so that it passes between the rotary switch and the speaker on/off switch. Solder the lead to the end of condenser (O) which originally went to S1. (See fig. 2.)

Disconnect the lead from T1 to valve pin 4, also the filter unit (in the sleeving). Connect pin 4 of the valve socket to the centre of the three contacts of S1 with tinned copper wire covered with a length of plain sleeving. The filter of T1 is now connected to the P socket of S1. And the lead of T1, removed from pin 4, is now extended with a short length of wire, over which is slipped a piece of screened sleeving. This latter is soldered to the existing screen of the lead from T1. Solder the extended end to contact P of the switch S1. Check this change against figs. 1 and 2.

The 1M resistor, removed from the volume control of Input B, is connected between the centre pin of the mic.-in socket and the soldering tag of the holding-down bolt immediately below it. (See R, fig. 2.) This resistor ensures that the grid of stage A

of the valve is not left "up in the air" with the switch at "play" and nothing connected to the input socket. It also places a load across the microphone—very desirable. (The more technical reader may care to experiment with various resistors, from 250K to 1M, according to the type of microphone employed. A 250K seems to be the best value both for the crystal microphone supplied with the recorder and for the Vitavox type "A". Use the latter with a Wearite 207 microphone transformer, a Woden M101, or the one made by Messrs. Vitavox Ltd.) Finally, the disturbed leads running along the edge of the chassis are stuck down with a cement such as Durofix, or anchored with a strip of plastic tape.

No Hum Trouble

Replace the baseboard and tape mechanism, set up and test. You will find that the volume control must be kept well down and that, if the speaker is used to "monitor", it must be well out of acoustic range of the microphone to avoid howl. The microphone cable may be extended up to fifty feet without undue loss if a good screened cable is used. In using a moving coil microphone, the microphone transformer should be mounted close to the microphone head—a good place is in the base of the stand. Despite the increased gain there is no hum trouble. It is assumed, of course, that an earth is used, either by way of the mains lead to a three-way socket or to a separate earth.

An extra and separate modification, which does not involve any changes in the "innards" of the amplifier, enables one to use headphones for monitoring—much to be preferred to using the speaker. In the Soundmaster the speaker is an energised type, with a field coil of 1,500 ohms resistance, which also functions as a smoothing choke

for the amplifier. The speaker has to be connected or the amplifier will not operate.

To monitor with phones and to enable different types of permanent magnet speakers to be used for playback, you must make up a separate unit consisting of a smoothing choke, an output jack socket for the phones, and a four-pin Jones plug on a short lead to insert in the speaker socket of the amplifier. Both headphones and choke can be picked up cheaply from a dealer in government surplus items. Low resistance phones are required, their exact resistance not being of great importance.

The choke should be from 10 to 20 henries inductance. One of the correct resistance (1,500 ohms) may not be available, so get the dealer to measure the D.C. resistance of the one you buy and purchase a fixed resistance of 2 watts capacity to make up the total to 1,500 ohms. Fig. 3 gives the wiring diagram of this unit. The pins of the Jones plug are numbered as in the original recorder—that is, the headphone jack socket is connected to pins 2 and 4, the choke, in series with a resistor if necessary, to pins 1 and 3.

These simple modifications make this recorder a much more versatile piece of apparatus at the expense of only few materials and little time. If you do not feel able to carry out the changes yourself, a friend with a little knowledge of radio will probably do the work for you, or you could enlist the aid of your local cine or radio dealer.

Cine Apparatus

The 56-page catalogue, "Cine Apparatus," just issued by Wallace Heaton at 6d., provides a very useful guide to the equipment available to-day. Practically all of the items are illustrated and essential data is included, enabling comparisons to be made speedily. It is available from 127 New Bond Street, London, W.1, or from any Wallace Heaton branch.

Getting Yourself into the Picture

(Continued from page 530)

Here is a puzzle shot:

M.L.S. Mary, on right, walking to left carrying tea-tray. Camera pans left ahead of her and stops on Dad reading paper. He looks up, Mary re-enters picture and offers him teacup.

Only Mary and Dad were present, yet this apparently continuous shot shows them both. How is it done?

The illustrations give the game away. A tripod is essential once more. Dad shoots Mary, pans ahead and stops the camera. Then he goes to his seat while Mary moves to the camera. She swings the panning

handle back several degrees, sets the button to continuous running and pans to Dad. Then picking up the tea-tray (which she has left conveniently on a chair) she walks into the picture and offers him a cup.

So really there are two shots. The first ends on a pan and the second opens with a pan made so far as possible at the same speed. On the editing bench they are cut apart and the ends overlapped to find the frames which register exactly. The ends are next moved to reduce the overlap by one frame and then cut with a single snip of the scissors. If a really neat splice is now made, a perfect transition results. If you have any cine friends who inconceivably do not read *A.C.W.*, it should puzzle them quite a bit!



The smaller camera gives good pictures, too! Georges Perinal, director of photography for "No Highway", with his box of tricks. He is well wrapped up for all-night shooting at Blackbushe airfield. On the extreme left of the other picture is the director, Henry Koster; in centre, Jack Hawkins, one of the stars; and, with cap, assistant director, Bluey Hill.



IDEAS FOR STORY FILMS: 1½d. EACH

AT YOUR CINEMA

By LESLIE WOOD

America can criticise herself on the screen. Why cannot Britain? Even British amateurs, with new worlds to conquer, look in the other direction when it comes to dealing with actuality. Our British studios have never made a self-criticising film like *The Grapes of Wrath*. This month there are two American films which are not afraid to take the lid off contemporary American life.

Based on Jo Pagano's novel, "The Condemned", written around an actual incident which happened in California some years ago, *Sound of Fury* is a ferocious indictment of mob violence. Its last couple of reels, with a small town population lashed by yellow journalism into taking the law into their own hands, are masterly in their use of cutting, mass crowd movement and all round directional force.

Sound of Fury is a film which every amateur should see. It does not, for example, over-sell its case by exaggeration, a common fault. It asks no

sympathy for the two men who, in the climax, are dragged out of jail and torn to pieces by the mob of infuriated citizens.

It has faults, as when it brings in a psychologist who explains to the other characters what makes Uncle Sammy run the way he does when the American gutter press tells him to. That isn't true to life; so few of us have a tame psychologist to explain human emotions to us over the breakfast toast.

The film starts minus credits, going straight into an acted sequence, with dialogue, of a man begging a lift on a lorry. The credits come in later, over the top of the picture and its dialogue. I don't recommend anyone to emulate this. It is certainly unusual but it also creates the unhappy impression that the projectionist has started the show with reel two by mistake!

Frank Lovejoy, Lloyd Bridges and Kathleen Ryan are the stars. They unfold a story of a decent working chap who can't get a job in California but does

get hired as get-away driver by a small-time stick-up man. Then comes a great scheme—to kidnap a playboy. But the little crook kills the victim. Then the film really starts, with the killers' temporary evasion of arrest, their ultimate capture and the newspaper articles which goad the populace into taking the law into their own hands.

The early reels, with their depiction of unemployment, are drab. There is no reason why the lot of the hard-up should be of unrelieved dreariness—on the screen, that is! I feel that Hogarth could teach our professional directors a lot in this respect.

While the two slayers are on the run from their crime they take up with two girls as protective camouflage. One of them is a plain manicurist who hungrily hopes one day to have a husband. Played by Katherine Locke, it is the best dead pan study in maidenly modesty and sheer lack of sex appeal since Stroheim took comedienne Zasu Pitts out of farce and put her into his tragic *Greed*.

A thriller of a different kind, though also in the 'social document' class, is *Murder, Inc.* Again the scenarist went to the headlines for the story. A man goes into a police station and says, "They made me kill my own girl!" and that is the first clue the police had that *Murder, Inc.*, an efficiently-run organisation which 'rubbed out' scores and scores of innocent people on a commercial basis, even existed! (Because of censorship, no doubt, this X Certificate film does not make clear the motive for the mass murders. Presumably it was to collect insurance, to 'oblige' wives who no longer loved their husbands and vice versa.)

The picture reveals a state of affairs that is so downright incredible that it makes the average fictional who-dun-it look very small beer indeed. Humphrey Bogart stars as an assistant District Attorney, a cave-man lawyer who inhabits a modern concrete cliff dwelling. He has got his murderer taped at the outset, but his witnesses simply don't stay alive. *Murder Inc.* keeps on eliminating them before they can be produced in court!

The unfolding of the plot is absorbing. One watches it with an almost clinical interest. The digging up of scores of bodies from a swamp—we see only their mildewed shoes, listed and tagged—earns a chuckle in the wrong place. One good murder in a movie grips us, whereas fifty murders strain credence too far so, no matter if your theme is based on fact, don't over-play your hand lest you cross the hair-line demarcation between plausibility and the incredible.

There are two outstanding aspects of *Murder Inc.* to be noted. Every one of the supporting roles is a gem of characterisation. One feels that one is watching real people—even that sandy-haired little man who sits complacently in his car and watches the girl leaving her rooming house for work; at a glance you wouldn't imagine he is helping to murder her. The murderers look like real people, not stage villains.

Secondly, heed well the cutting of the last reel. It is a thrilling succession of shots of Bogart, a girl, and two killers. The girl is Bogart's last possible witness. If he gets her on the stand he can convict



"Sound of Fury" asks no sympathy for the men who are dragged out of jail and torn to pieces by the mob.

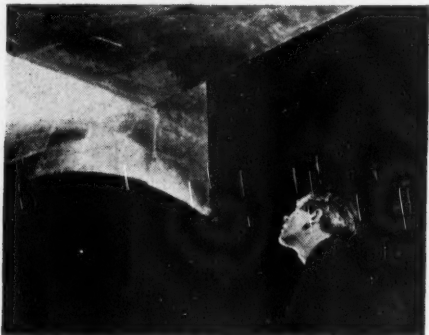
the managing director of the slaughter firm. The two killers know it, and are out to get her first. And neither can find her in the crowds.

Bogart does prevent her being rubbed out—it would spoil enjoyment to divulge the method—and there the film ends. What a temptation to carry on with a court-room shot, showing the heavy getting his deserts! Instead, director Bretagne Windust cuts clean just where he should do, namely, the instant his story is finished.

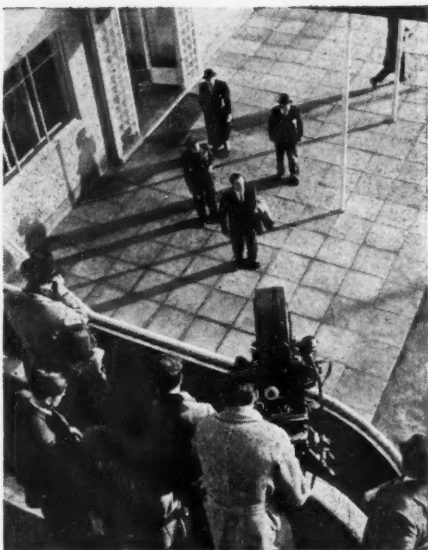
The tempo of the unfolding is too even. It never changes gear. It possesses no love interest, no sunlit scenes. It is as though Windust said to himself: this is a news story, almost documentary, therefore I'll tell it unadorned. But news stories *do* have changes of pace, of light and shade.

Crime is not, of course, the only newsworthy mainstay of our papers (politics do not obviously lend themselves to screen treatment). Far from it. I wonder how much Nevil Shute was inspired by various rumpuses in the Press about aircraft performance when he wrote *No Highway*. We can only speculate. The film version comes about the nearest we have in Britain to a film dealing with a contemporary theme.

James Stewart plays an absent-minded, lovable backroom boffin. He knows that the metal tail fin of the latest pride of the passenger airlines will grow tired in flight and start disintegrating into molecules again. Experts listen, let him make tests, even send him by plane to visit the



Mr. Honey (James Stewart) inspects the tail plane of the Reindeer after she lands at Gander. (From "*No Highway*".)



A scene in the making from "*No Highway*". Special facilities for filming on the air strip of the Royal Aircraft Establishment, Farnborough, were given for the early scenes.

scene of a crash, whereupon he discovers that the craft in which he is travelling is the same type of plane, liable to disintegrate in mid-air and that, if his calculations are correct, it has only a few more minutes of existence left!

Marlene Dietrich, playing a famous Hollywood film star passenger, lends a sympathetic ear to Stewart's warnings. So does Glynis Johns, stewardess. They thus bring the necessary 'gear change' to the unfolding and make the picture heart-warming, and also point the appealing comedy angles of Stewart's highbrow helplessness, for though he has an intellect which is so intense that he is almost a crank, he is quite unaware that his motherless schoolgirl daughter, played appealingly by Janette Scott, is not getting anything out of life but maths.

Incidentally, no aircraft company wanted to co-operate by supplying a plane liable to fall apart in flight, which is understandable. So the Art Department designed its own. It is a very convincing 'ship'. Its hangar is convincing, too, even if it does strike a responsive chord in those who know what an empty Denham stage looks like.



Ted de Corsia in a dramatic shot from "Murder, Inc."
The story of this film was based substantially on fact.

Homicide, lynchings and planes are obviously too tall an order for the man who can only shoot 'victims' at week-ends and whose access to aircraft goes no further than his son's kite, but there are countless other news themes which lend themselves to amateur filming. At random, I have just looked at a popular daily paper. It is presenting, I see, a Red Indian on the holiday sands to instruct and entertain children and, incidentally, promote bigger sales.

There's a story for a film here, surely ?

My Bedroom Cinemas

(Continued from page 533)

are white, to provide a focal point for the eye on entering the cinema. Below them are set a trough of flowers (real or artificial according to season) and a recessed footlight.

A loudspeaker grille, surrounded by 1ft. square acoustic tiles, repeats the curtain motif which is again found in the two large decorative panels on either side of the anti-proscenium. The main colour in these panels, as in the anti-proscenium ceiling and side walls, is a warm terra cotta to harmonise with the chocolate-brown paintwork. The floor is covered in green plastahide to match the four "director" type canvas chairs and eight tubular stacking seats. Candle lights complete the interior decor. which, by the use of prominent horizontal stripes across the side and rear walls and heavy ceiling above, aims at increasing the apparent floor space.

Further to direct the eye, the anti-proscenium ceiling slopes down towards the screen, forming a small arch some 4ft. wide. With the side walls inclined inwards and the stage level curving back and up towards the footlights, the relatively small size of

All sorts of things could happen to that Red Indian. I feel that Ealing Studios, for instance, would have a rival newspaper 'promoting' a cowboy stunt in opposition, and regale us with a climax of Cowboys and Indians fighting it out in the gulches of Eastbourne and the burning sands of Clacton—a Duel in the Sundays.

Also, my paper tells me, someone invited an old lady of 101 to see a play and that she prepared to leave at the first interval, not realising there was more to follow. Why not go to the opposite extreme, and make a one-reeler about a child's first impression of a cinema, starting with the two smashing girls in the glass pay box.

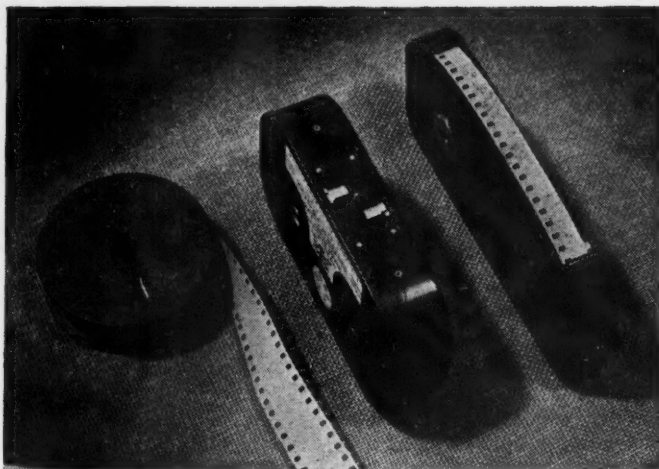
And then his first impression of the screen, with its twelve-feet high characters making love and doing murder while a girl in a white coat and a chemical bleach turns her back on the whole thing to sell more and more ice cream to one thousand glue-eyed cardboard spoon lickers ! What to film ought never hamper any cine enthusiast. Why bother with twopenny-halfpenny made-up stories when the best ready-mades only cost three ha'pence ?

the screen is not quite so readily apparent.

Midway along the side walls, I have constructed two substantial platforms approximately 3' 6" high to handle heavy equipment such as projectors and speakers that have to be serviced. Below the one on the right there is storage space for the assembly of "props" for filming or for display material or other equipment required in the presentation of an occasional outside film show. That on the left merely houses the existing gas fire which is not normally used during a film show. As a further economy I have covered the inside surfaces of the platform doors with balloon fabric so that they may be lifted out and used as reflectors for location filming.

In the diagram you will see twin turntables (J), which can be operated in a reasonable light. They rest on a white wood chest of drawers, the top surface of which can be used for filming titles.

This cine 'den'—I hope to say more about it next month—has given me hours of pleasure. It is practical down to the last tiny detail (I really believe this !); certainly it has not become a white elephant, as so many home cinemas have.



Three examples of how 8mm. film comes to you in this country: on double-run spools (left), in Kodak double-run magazines (centre) and in Gevaert single-run cassettes. The pros and cons of spool and magazine loading are discussed below.

CHOOSING AND USING 8mm. FILM

This is the third article in our series designed exclusively for the 8mm. user

By J. D. R. CARTER

Most of the 8mm. cameras in use in this country take the standard 25ft. double-8 reels of film. The advantage of film supplied on reels is that the spools are simple and cheap, but it has the disadvantages of needing a length of black leader on each end for daylight loading, the possible risk of edge fogging during loading and the fact that the camera has to be threaded. There are a few cameras—the G.I.C., for example—which will take 50ft. reels as well as the standard 25ft., so yielding a slight saving in cost when much filming has to be done. And there is the luxurious Paillard H-8 camera which uses 100ft. reels. But 25ft.—4 min. shooting time—is more than enough to use up at one go.

Obviously, when double-8 film is wound on reels, any light which creeps in between the edge of the film and the spool will fog the perforation area, but probably without harming the picture except on the last few turns of film. One or two cameras have been designed to take "single-8" film on reels, but there is the drawback that edge fog on the picture side will probably ruin it. The largest suppliers of 8mm., however, have processing equipment for double-8 only.

Will reel loading continue to hold the field for 8mm.? It seems doubtful. Indeed,

had Kodak issued 8mm. film stock in magazines right from the start (as happened with Pathe's 9.5mm.), reel loading would probably never have been introduced. One German manufacturer compromised before the war by using standard 25ft. reels loaded into magazines which could be slipped into the camera in a few seconds. A type of magazine loading that has stood the test of time is the 10 metre (33ft.) cassette of single run 8mm. film, pioneered by Agfa. Gevaert also supply film in this type of cassette (fig. 1). Some users regard 33ft. single run 8mm. as an ideal length from the point of view of cost.

The current trend in the U.S.A. is very definitely towards magazine loading. Eastman Kodak market a 25ft. double-8 magazine (fig. 2), which has gained universal acceptance there, and is gradually becoming available over here. So far only American cameras take the new magazine, but it is probable that British-made magazine loading cameras will appear in the not-too-distant future. Further, the American Ansco firm have just brought out a similar 8mm. magazine—surely proof that it has come to stay.

It will be seen from the illustrations that there is a fundamental difference between the Agfa type cassette and the Eastman

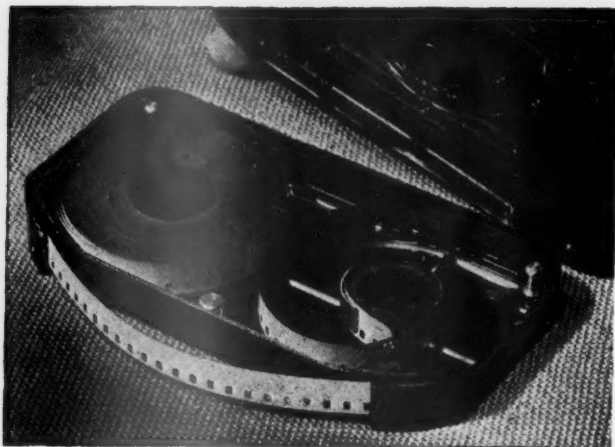


Fig. 1. The Gevaert 8mm. cassette takes ten metres of single-run 8mm. film which is threaded through the camera gate, thus differing from the Kodak magazine which incorporates both gate and pressure pad.

magazine, besides the fact that one takes single-8 and the other double-8. In the Agfa cassette, a loop of film comes out of the top and returns into the lower part. In putting the cassette into the camera, this loop is slipped into the gate—a simple enough operation taking no more than a few seconds.

With the Eastman Kodak magazine, the film does not come outside at all. Instead, there are two little apertures (one for each run), through which it may be seen. When the magazine is loaded into the camera, the appropriate aperture comes into the correct position behind the lens, and the claw on the camera engages with the perforation of the film. There is no gate in the camera taking the Kodak magazines. The magazine acts as the gate, and holds the film in the correct plane for sharp focus. The Agfa cassette depends on the camera gate for correct location of the film—in theory, at any rate, a better procedure.

Accurate Focus

However, the differences in film location between various magazines is very small indeed because of the high degree of accuracy with which press-tool parts can be mass-produced. An American 8mm. enthusiast assures me that focus seems consistently good on all his magazine loaded films, so the manufacturing tolerance of the critical parts of the magazines must be held to very close limits.

The inside of the Kodak magazine really is a beautiful piece of work, with a complete gate with rear pressure plate, these parts being plated and polished. There is even a tiny shutter to close the apertures when not in use. It is clear that magazines as elaborate

as this cannot be cheap to manufacture, so it is inevitable that film sold in them must be more expensive than the same length of film on a spool, even though there is some saving through no black leader being required.

Advertisements frequently say that using an 8mm. camera is as easy as taking snapshots; probably when we have magazine loading they'll tell us that 8mm. filming is easier than snapshotting! In some ways this may be true, but it does not take into account the fact that anyone who spends maybe £50 on 8mm. apparatus is going to be much more critical of his results than if he had spent £5 on a simple still camera. Certainly it needs a little "know-how" to shoot technically good 8mm. films.

Three Things You Must Know

To obtain successful results from even the simplest 8mm. camera, you need to know these things:

- (1) What sort of film to use.
- (2) How to load the camera.
- (3) What lens aperture to use for correct exposure.

At the time of writing, the first of these points is settled quite easily, for there is so little 8mm. film available that one does not have much choice! Kodachrome costs only about half as much again as black and white. Two sorts are made—Regular for use in daylight, and Type A, which is for indoors with photofloods. If the selling price of the colour film had to be proportional to its cost to the manufacturers, we probably wouldn't be able to afford it at all!

Many 8mm. enthusiasts shoot nothing but colour; it is indeed one of the attractive features of the 8mm. gauge that you can shoot colour film at such a moderate cost.

On the other hand, few will disagree that 8mm. black and white looks appreciably sharper than colour; some workers prefer black and white for this reason alone.

Three manufacturers supply 8mm. monochrome: Bauchet, Gevaert, and Kodak (see Table 1). Bauchet make only one grade, *Super Panchro*, which is sold without processing rights. There are several firms who will process it, but it should be noted that the manufacturer's nominal speed rating of 25-26° Sch. will vary according to the processing. For example, I found that one station's processing required the film to be exposed at a rating of about 20° Sch., while with another's 23° Sch. gave the best results. The Bauchet film gives pictures of relatively soft gradation, without harshness, even when used in brilliant sunlight. The image has a slightly warm tone.

Too Fast for 8mm.

Gevaert issue two kinds of 8mm. film: *Micro Pan* rated at 23° Sch. and *Super Pan* (26° Sch.). Their *Ultra Pan* is not available in 8mm. because such a fast film inevitably has a coarse grain structure, which would result in poor definition on the tiny 8mm. frame. Gevaert film, which is sold inclusive of processing rights, is the only make to be supplied *pre-slit*—scored down the middle so that the two "runs" can be pulled apart after processing, without need of a slitting machine. I have used only *Micro Pan*—the finest grain film and therefore capable of giving the best resolution; the picture was fairly contrasty, but very clear and sharp.

Kodak also supply two grades of 8mm. black and white film, *Eight Panchromatic* and *Super X*. The *Eight Pan* is a slow film, only one third of a stop faster in daylight than Kodachrome. I have found it particularly useful because one can easily memorise the exposures needed for the one speed of film, and apply them to both. It has a very fine grain and in my view gives the sharpest definition available on 8mm. With it an average subject in sunlight needs a lens aperture of f/7 to f/8.

Super X is the fastest of the 8mm. films, being four times the speed of *Eight Pan*. Kodak films are not rated in Scheiner speeds; their B.S.I. Log. ratings are: *Eight Pan*, 21° (about 22° Sch.), and *Super X*, 27° (about 28° Sch.). With the latter, average subjects in sunlight need f/12.5 to f/16, while bright subjects such as open landscapes and beach scenes call for about f/22, but the snag is that most camera lenses will not stop down to less than f/16. The remedy is, of course, to cut down the light with a filter.

To do this without altering the tonal rendering of the scene, use a neutral density filter; Kodak supply a "0.6 N.D." which has a multiplying factor of four times (that is, you have to open up two stops, e.g., from f/16 to f/8). The use of the larger stop minimises loss of definition due to diffraction through a tiny iris hole, though if the filter is not perfectly clean and transparent it may itself introduce a slight softening of the definition. It is useful to note that with a 4x neutral density filter, the lens apertures for *Super X* are the same as for *Eight Pan* without a filter.

Filter Does Regular Duty

For all black and white exterior filming, I like to use a medium yellow (2x) filter, which slightly darkens blue skies and emphasises clouds. With *Super X*, a stop of f/10 to f/11 for average subjects in sunlight is about right. You would be well advised to get a glass or cemented one, properly mounted to fit your camera (the Kodak CK-3 is suitable).

A filter must always be shaded from the

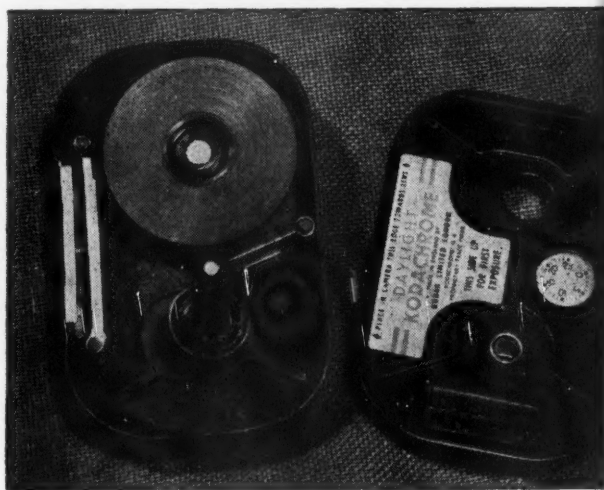


Fig. 2. 25ft. of double-run film is used in the Kodak magazine which is reversed at the end of the first run.

direct rays of the sun, or you may get a result rather akin to light in the lens. Most 8mm. camera lenses are set well back in the mount and do not need any extra lens hood. But when a filter is used over the front of the lens mount, you lose much of the advantage of that well hooded lens, so take care to prevent sunlight falling on it. Keep the filters wrapped up when not in use; the dyes in them may fade in the light. No filters of any kind should be used with colour film unless specifically recommended by the manufacturers.

Daylight Loading

Cameras taking standard 25ft. double-8 reels can be loaded in daylight because the coils of leader around the outside of the roll are sufficient to keep the light out. Edge fog is the only enemy; it can be reduced to negligible proportions, if not eliminated entirely, by careful handling. The camera should always be loaded in subdued light, and the retaining band kept on the reel until the last moment. Not more than 2ft. of film for Kodak, or 1½ft. for other makes, should be pulled out for threading. I use only about 12in.

The film on the reel should be held, and not allowed to spring loose. The most frequent cause of edge fog is light finding its way past a few loose turns on the outside of the roll. But if the roll is kept tightly wound, it only takes about three or four turns of film to keep the light out completely.

Newcomers should note that, with very few exceptions, the footage counter of a reel loading 8mm. camera must be reset to a point before the "0" mark, to allow for the leader on the front of that roll. Most 8mm. cameras have counters marked "start" or "thread", then "0-1-2-3", etc., up to 25, and then a further mark, "finish". The ideal state of affairs is obviously that the front leader should finish, and the film itself begin, just when the counter indicates "0". Whether or not this actually happens

depends on how much of the film you pulled off for threading, and what length of leader is provided.

In this connection it is worth while repeating some of the information given in the January 1951 issue of *A.C.W.*: Kodak reels of 8mm. film have 3½ft. of leader on the front, and 4½ft. on the end of the roll. Gevaert double-8 film allows only 3ft. on each end of the film for threading, but the leader in this case is left on in the processing and, since it is actual raw stock and not special black leader, the less you use for threading, the more filming time you can get on the roll.

Having exposed the first half of the film, I run to a point only just before the end of the leader, then when I open up the camera there is no loose film springing out from the reel. If you prefer to run the leader right out, keep running, open up and hold the loose end of the film on the reel before it has a chance to work loose as the camera stops. The half-way reload seems to be a danger point for edge fog, since even if you did the first load carefully in subdued light, the chances are that the re-loading will have to be done outdoors. Reload in a shady corner.

Check the Take-Up Spool!

Another cause of edge fog is a bent spool. The double-8 user always keeps the same spool in the camera, so its condition depends on how he treats it. If it should get bent, get a new one through your dealer at once. Before each threading, check that there are no hairs in the camera gate. Use a gate brush if necessary. One tiny hair may lie right across the aperture and ruin a complete roll of film.

Many beginners find difficulty in deciding what stop to use to give the correct exposure. A photo-electric exposure meter is very desirable but it is possible to manage very nicely without one. The system I use is quite simple. The first essential is to know the lens stop needed to give correct exposure

TABLE 1
Availability of 8mm. film in Gt. Britain

(Continued on page 566)

Make of film	Mfr's speed rating	Packing			
		25ft. double-8 reel	50ft. double-8 reel	25ft. double-8 magazine	33ft single-8 cassette
Bauchet					
Super Panchro	26° Sch.	Yes	No	No	No
Gevaert					
Micro Pan	23° Sch.	Yes	Yes	No	Yes
Super Pan	26° Sch.	Yes	Yes	No	Yes
Kodak					
Eight Pan	21° B.S.I.	Yes	No	Yes	No
Super X	27° B.S.I.	Yes	No	Yes	No
Kodachrome Regular (daylight)	20° B.S.I.	Yes	No	Yes	No
Kodachrome Type A (photoflood)	21° B.S.I.	Yes	No	Yes	No

Screen Surround and Picture Fringing



Fig. 1.

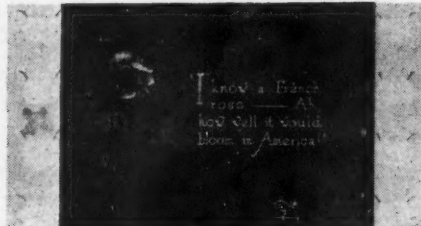


Fig. 2.

Opinions vary on prosceniums, but surely we all agree that presentation does materially affect a film; care devoted to photography can so easily be set at nought by poor projection, a bad screen, or careless presentation. At present doubts are being cast on the advisability of the dead black surround, so long considered the ideal standard. At the Festival cinema, the surround with intensity proportional to picture brightness has been acclaimed. The idea is gathering weight that there should be a decided softening at the borders of the picture area.

Fig. 1 is a typical silent film close-up with corner fringing. Projected, there is imperceptible gradation from the picture to the dark surround, in marked distinction to the sharp black boundary most common in the cinemas today, both amateur and professional. It is from *The Girl Who Stayed At Home*, 1919, by D. W. Griffith, and shows Richard Barthelmess and Carol Dempster.

Fig. 2 is a sub-title from the same film and, besides showing equally typical slight corner fringing, is interesting for its excellent set-out: the area occupied by the text is small, nicely balanced with the single ornament, and avoids that impression, so often seen in amateur titles, of the whole screen being simply covered with writing which seems to want to burst the picture edges! Historians will also note the sentimental Griffith touch in the wording, now dated.



Fig. 3.

Fig. 3 shows edge and side fringing, approximating to a circular mask on the rectangular frame, and equally typical in films up to 1929, this example showing William Haines and Anita Page in *Telling the World*, 1928, by Sam Wood. What tipped corner fringing out was the advent of sound, which pushed the cameras into blimps and deterred even the most agile cameramen from fiddling with effects boxes. But there is no need for the amateur to leave the picture edges stark if he prefers fringing, which is readily arranged by a tubular extension to the lens hood.

Such an extension is easier to handle than effects box masks, being far more compact, but there is the snag that the degree of fringing depends on the stop in use. Strictly, therefore, you should extend the tube slightly as you stop down, though perfect matching of the extent of fringing from shot to shot is far from necessary: Fig. 2 looks O.K. on the screen, but the fringing on this title is decidedly off-centre.

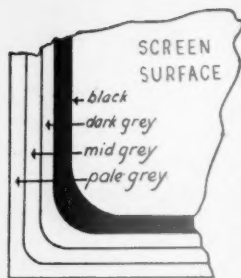


Fig. 4.

therefore advise a tube of wrapped paper, made to slide over the existing lens hood, blackened inside and out with blooming ink, the existing hood being marked to show the setting of the extension for a range of three or four stops. If you have visual focusing, this marking can be done visually, sighting on the sky: if not, it means a few single-frame tests.

One other job, with the same purpose, worth considering at this season, is an adjustment to the black surround of your screen. One has to admit that the appearance of a typical bare screen on a sitting-room wall is stark. There is the black outline with its *two* sharp edges—black/white (or silver, or beads) at the picture area edge and, often, black/cream where screen stops and your wall appears again from behind it.

Well, after all the talk about the picture edge, it suddenly occurred to me that something could at once be done about the *other* edge, and so I have divided the width of the black surround into four equal widths, leaving alone

The reason why this doesn't seem to matter is that the fringing merely breaks the sharp corners of the picture, so the datum lines to which any eccentricity is referred are indeterminate. I

that adjacent to the picture, but painting the others dark grey, mid grey, and pale grey—the last only a few tones deeper than the cream wall (see Fig. 4). A wizard with a spray-gun could get a far better effect by a *gradation* from full matt black to pale grey. Then, surely, we have the logical ideal of a merging of tones from the wall to the screened picture, supplemented by a fringed image which, lacking its aggressively rectangular frame, floats magically in front of the audience without distracting their attention.

WIDE-ANGLE VIEWFINDER

A curious and persistent feature of single-lens cameras, even when the lens mounting is standard so that lenses may be interchanged, is that the viewfinder often has an engraved rectangle for the field of a telephoto but no provision for a wide-angle lens. This fact has undoubtedly put many people off buying a wide-angle lens even though, as has often been pointed out, there are far more day-to-day uses for the wide-angle than for the telephoto.

However, the viewfinder difficulty is quite easily overcome: almost any of the large dealers can get made for you a simple bi-concave lens, suitably mounted for fitting over the front window of your viewfinder, which will so alter the field seen through the finder as to include that seen by the wide-angle lens. The only precaution necessary is to put some indicator, for example an ink blob, on this extra lens, so that you remember when it is in position.

Choosing and Using 8mm. Film

(Continued from page 564)

with your chosen film, on an "average" subject (such as a $\frac{2}{3}$ length shot of a group of people) under "average" summer sunlight. This figure becomes your *basic exposure*, and you will find you will be able to use it for most filming in sunlight. Varying conditions are allowed for by easily memorised changes from the basic exposure, as follows:

1. Differences in light

Very bright sun: 1 stop smaller than basic exposure.

Average sun: basic exposure.

Hazy sun: 1 stop wider.

Light cloud: 2 stops wider.

Dull: 3 stops wider.

In open shade on sunny day: 3 stops wider.

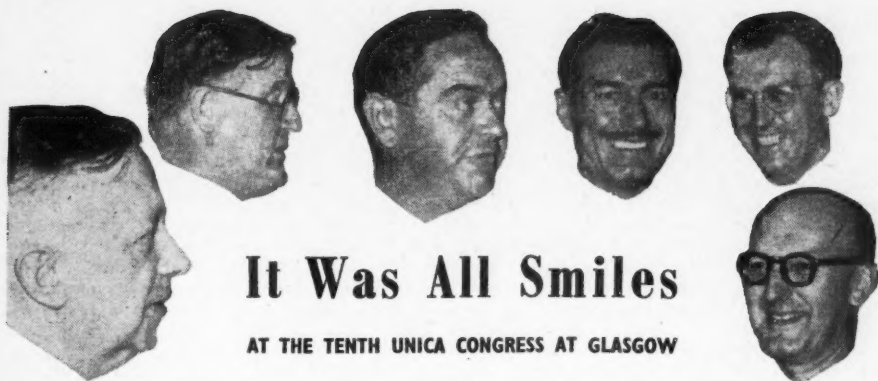
2. Differences in subject

Apply this correction in addition to that above.

Open landscape or seascape: 1 stop smaller than you would otherwise use.

Side lit faces: 1 stop wider.

The secret of getting correctly exposed results is to avoid subjects which are far removed from your "basic exposure" conditions. If you stick to one type of film, you will quickly find what stop to use for "basic exposure". I find Kodachrome needs f/7, *Eight Pan* f/8, *Super X* f/12.5 to f/16. The Kodak films receive compensated processing to help smooth out errors in exposure. Kodachrome doesn't, neither do black and white films other than Kodak, but exposure with any of them is by no means highly critical.



It Was All Smiles

AT THE TENTH UNICA CONGRESS AT GLASGOW

There could surely be no more picturesque Scotsmen than those gay three musketeers of international amateur movies, Jean Borel, the Swiss hon. general secretary of UNICA, Charles Huchet, the French assistant hon. sec., and Jose Galceran, the Spanish member of the permanent committee. All three turned up resplendent in kilts for the Scottish dancing. There was indeed more than a froth of gaiety to the splendidly organised UNICA congress and competition at Glasgow but it was a marathon affair for the jury: 54 films in four days at six viewing sessions totalling 23 hours, the final one lasting from 7 p.m. until 12.30.

But this always has been the case with these international contests, and at least the creature comforts of the judges were zealously attended to: the Scottish Film Council's studio is quite luxurious. Indeed, the organisation throughout was such as to elevate this congress to a high place among the nine which have preceded it. The Scottish Film Council and Scottish Association of Amateur Cinematographers did well by the movie makers of Great Britain.

As always, critical opinion on the films zoomed from feeble to superlative. The UNICA council itself recognises the desirability of closer correspondence of individual markings. A proposal was advanced that each judge should be required to provide evidence of his capacity before being accepted to serve on the panel. Someone proposed that judges whose markings differed by more than a certain percentage from the average should not serve a second

year. These matters have been referred to the permanent committee, but they are problems that are not easily resolved by correspondence. In any case, the good films did emerge this year.

Go West, Young Man fared well: better, indeed, than appears on the surface, for a cartoon or puppet film needs to be good to be placed above the realistic film: so often it fails through slowness of animation, insufficient action and lack of diversity in settings. *Chick's Day*, premier film in both the Scottish Amateur Film Festival and the Ten Best, could achieve only thirteenth place. There was the rueful observation that it was not the same film that had won in these competitions, having been drastically cut, but the original version would have found itself among competitors of formidable calibre. Of the other British entries, *The Room* was placed seventh in the Genre class, and *Hardening Starter Ring Gears* eighth in the Documentary class.

Spain and France invariably jockey each other for first place in these international contests and again deservedly head the list, but had to yield the brightest gem in their crown to a Dutchman—for a film on Paris. Coming first in both the Fiction and Genre classes gained Spain its title. A third Spanish film came 4th in Fiction, but the fourth reached only 15th place out of 17 in Documentary class. The marks gained by the lowest placed film are not, however, included in each country's total, for the competition is not so much an assessment of the collective merits of the amateur film

THE PICTURE GALLERY ABOVE

shows some of the leading personalities of the Congress. Left to right: D. M. Elliot, Director of the Scottish Film Council, who was responsible for much of the organisation, Cecil H. King, Chairman of the British

Film Institute and Patron and Honorary President, Jean Borel, Secretary-General of U.N.I.C.A., J. Galceran, member of the Permanent Committee, C. Huchet, assistant secretary, and A. Avalle, U.N.I.C.A. president 1949-50, and a leading member of the French amateur film movement.

movement in each country (which would be difficult to arrive at, anyway) as the recognition of individual excellence.

The presentation of the films was admirable visually, but sound caused some difficulty. There are inevitably snags with the synchronisation of tape, and even disc accompaniment can only be entirely successfully managed after rehearsal—and there simply is not time for rehearsal. There were some imaginative arrangements of mood music to echo film theme, but not so much evidence of its being used as direct counterpoint, even in the few cases where the music was specially composed.

The remarkable climax to the congress came with the public shows of a selection of the films at the Cosmo cinema: two performances packed to the doors. Such striking evidence of public interest in the amateur films for which they had provided a screen and in the producers for whom they had supplied a platform and a generous hospitality must surely have rewarded Donald Elliot, Frank Marshall, Leslie Froude, and their band of helpers for their weeks of unremitting work.

HOW THEY LINED UP

1.	Spain	..	..	..	216.2
2.	France	..	..	..	212.1
3.	Italy	..	..	..	187.4
4.	Great Britain	..	..	..	178.8
5.	Holland	..	..	..	178.0
6.	Belgium	..	..	..	176.8
7.	Switzerland	..	..	..	170.6
8.	Denmark	..	..	..	167.7
9.	Portugal	..	..	..	161.4
10.	Germany	..	..	..	150.0
11.	Norway	..	..	..	149.3
12.	Sweden	..	..	..	130.6
13.	Luxembourg	120.7
14.	Brazil	107.9

Best Film

Paris (by P. de Groot, Holland)	80.6
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The following are the six best films in each category, fiction, genre and documentary.

Fiction

1.	Gotas	Spain	77.1
2.	Le Reve Prolonge	France	75.3
3.	L'Etrange Visiteur	Belgium	62.4
4.	El Peregrino	Spain	61.3
5.	L'Isola Semplice	Italy	59.2
6.	Estrelas Benditas	Portugal	57.8

Genre

1.	Retorno	Spain	77.8
2.	Go West, Young Man	Great Britain	70.3
3.	Passe Temps	France	65.0
4.	Sogno Inutile	Italy	61.1
5.	Ia Grille ne s'Ouvre Jamais Seule	Belgium	57.4
6.	Il Manichino Malato	Italy	56.9

Documentary

1.	Paris	Holland	80.6
2.	Le Sang c'est la Vie	Switzerland	79.8
3.	Fondeurs de Cloches	France	70.1
4.	Colori sul Lario	Italy	67.2
5.	L'Ecorche	France	66.6
6.	Gaasepigen	Denmark	60.8

THE FILMS

By Mamie Crichton

The selection of prize-winning films and runners-up publicly exhibited at the close of the UNICA Film Festival in Glasgow might well tempt one to wonder how far Latin exuberance, prominent throughout the week's social activities, covers an inner gravity. For most of the films which accumulated the points to give top places to Spain, France and Italy, in that order, were solemn, brooding or tragic.

On the other hand, the best contributions from Great Britain and Holland, which achieved fourth and fifth places respectively, made it abundantly clear that a gaiety of spirit and quick humour lies behind the more douce and restrained exterior traditionally associated with our kindred people of the colder north. I suspect these two contrasting characteristics may have had something to do with the very lengthy viewing sessions that kept the jury panel on duty until the small hours of the mornings right up to the Saturday when results were announced.

Considerations of quality apart, however, the audience welcomed the light-heartedness of *Go West, Young Man*, second prize winner for Great Britain in the Genre Class, and *Paris*, Holland's first prize documentary and premier film of the Festival, by P. de Groot, as providing a change of mood in the general solemnity.

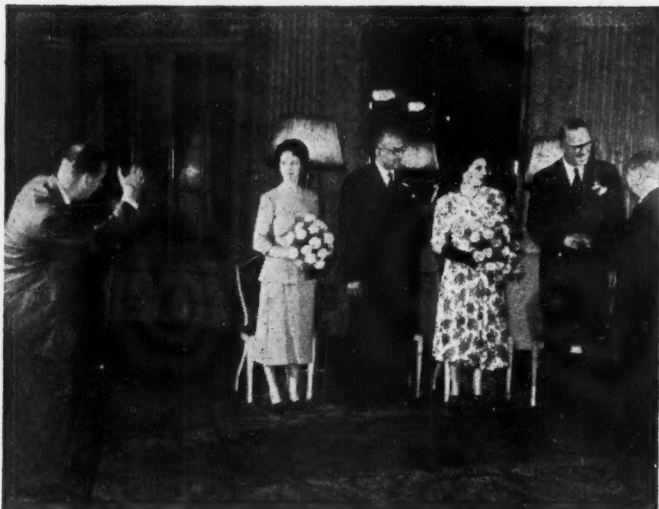
Deserved Its Success

Paris—Joli Souvenir, I wholeheartedly agreed with the adjudication, deserved its pride of place. It demonstrates admirably how a sound idea for presentation, clear, simple and strictly adhered to, can transform material not in itself unusual.

It is a film record of a tourist's visit to the French capital, shaped into an amusing, very personal visual commentary on aspects of the city and its life. An amateur artist lifts from his sketching board drawings of the Eiffel Tower, the Seine, the art of Paris, Paris at Dusk and, among others, *La Parisienne*. For a second or two each drawing in turn is galvanised into cartoon action and as swiftly cuts to shots of the real thing.

The contrast is almost always witty. Art, for example, is covered by a few close-up jumps from classical to ultra-modern statuary and puzzling impressionistic paintings. A voluptuous cartoon *Parisienne* with

J. Ganderson (whose prize-winning family film, "The Family Tree", will be remembered; he has also played a prominent part in many Planet productions) films the reception by the President, Leslie M. Froude. From right to left: P. Bertagne from Luxembourg (at which last year's congress was held), L. M. Froude, Mrs. Froude, Dr. H. Mandiwall (chairman of the British Amateur Cinematographers' Central Council) and Mrs. Mandiwall. The earlier scenes of the 16mm. film of the Festival activities were screened in Glasgow. Other 'official' functions included receptions by Mr. and Mrs. C. A. Oakley (Scottish Film Council) and Mr. and Mrs. F. M. Marshall (Scottish Association of Amateur Cinematographers) and lunches given by the Corporations of Edinburgh and Glasgow.



a large wink gives way to an actual shot of an old clothes woman, then a toddler skipping along a street. The pace, the cutting and the strong will that has obviously discarded much to maintain clarity are the essence of its success.

Mr. Barton's film, the Meccano-mechanical fantasy, *Go West, Young Man*, has already been chosen one of the A.C.W. Ten Best of 1950 and now brings to Great Britain a second prize, highest point this country has ever reached in international amateur competition. I myself was a little puzzled that this ingenious skit on commercial Westerns should have been entered in the Genre Class and Mr. Barton also seems to believe it is more akin to Fiction, though

admittedly it is difficult to classify strictly.

Top in the Fiction Class was the Spanish film, *Gotas*. The subject is slight. A businessman comes home to find his wife absent and no meal ready. As he dozes by the fire, he imagines all possible reasons for her delayed return—gossiping, beautifying, another man, perhaps, or even a street accident. In fact, she had had her handbag stolen while she was out shopping and had to walk home through the rain.

The idea is amusing, though conveyed so deliberately that the edge of laughter is too often blunted. It seemed to me a little incongruous that an audience should be expected to follow each imaginary experience without any direct "dream" clue and yet should have to be shown quite so many cuts to the absent wife's picture to establish that situation.

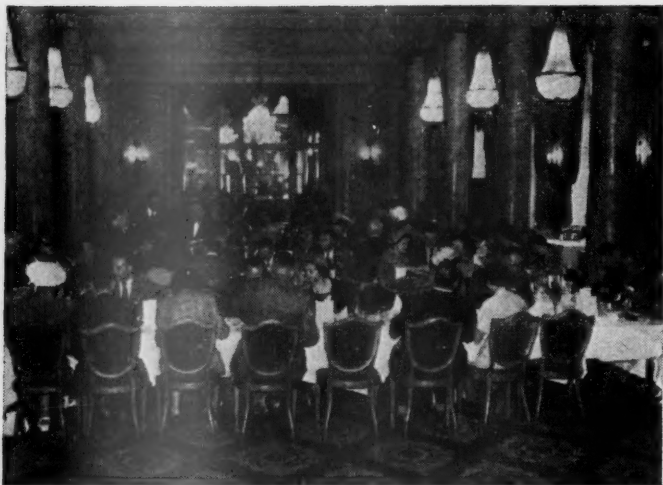
Powerful Detail

The strong point of the film, however, is its detail. Atmosphere is set by the depressing downpour of rain (in sunny Spain!). The slow drag of time and mounting irritation are accompanied by a dripping tap, cleverly used for the funniest shot in the film when the husband on his imaginary visit to a hospital turns a tap to dripping point just to make himself feel at home. The single character who carries practically all the action of *Gotas* has, by the way, a most expressive face, clearly conveying all that is intended to be passing through his mind.

The second prize winner among the Fiction films is a French high-romantic



A scene from "La Grille ne s'Ouvre Jamais Seule" by the 20-year-old Jean Delire of Belgium. Although reaching only fifth place in the Genre class, it made a powerful impression.



The opening lunch to the delegates heralded a strenuous round of social activities and sight-seeing. Some of the party got cut off from the main body by the tremendous crowds which thronged Edinburgh for the Highland Games and one delegate was mislaid at Hampton Court ("Un monsieur est perdu. C'est tres drôle") but it was all great fun and yielded fine material for the cine camera. We had a good time, was the verdict; and for those who were not seduced by the attractions so graciously offered, there were 54 amateur films to see.

tragedy, *La Reve Prolonge*, deliberate and unrelieved. No doubt its slow mounting to tragedy was intended to convey inevitability but I did feel that greater shock and sharper cutting at the dramatic climax would have been more effective.

A hunchback girl, despised by her father, day-dreams that she is a beautiful lady granting the symbols of chivalry to her handsome knight. Shattering her dreams, an intruder seizes her symbolic dagger and stabs her to death. Her only mourner is the devoted dwarf who serves her, and a dying vision transforms him into her dream-knight.

The Amateur's Stiffest Challenge

There is still more fictional tragedy from Portugal. *Estrelas Benditas*, though not a prize-winner, was considered good enough for exhibition, and good as it is in many ways it, too, has too even a tenor, too deliberate a pace. It deals with the hazards of sardine fishermen's lives in small boats, contrasting the beauty of a fishing village and the simple devoutness of its people with the cruel waves and rocks and the unsmiling faces that wait for the boats' return.

Fiction is the amateur's stiffest challenge, but in Genre he comes into his own. In this field the amateur can experiment with film to convey mental impressions such as many a commercial film-maker longs to do but seldom dares. Experiment is the life force of art, infinitely worth persevering with, however hastily condemned as "arty" by the timid. If it really is "arty", it is one experiment that has failed and must be discarded.

This International Film Festival has produced some worthy experiments. *Go West, Young Man*, as already mentioned, came cheerfully second with its robot-like gold prospectors and Injuns, its saloon brawls and uninhibited honky-tonk orchestra thumping out "12th Street Rag". Ahead of it on points was Spain's other first prize winner, *Retorno*, a symbolic piece by Enrique Fite, illustrating the death and desolation that haunts a soldier returning to look for the companions of his happy, rustic youth.

At every point in his search he is halted by a ubiquitous black-clad figure. I was most impressed by the varied pace, slow at first, quickening to a frenzy of despair and slackening again as hope of life returns and death withdraws when the soldier meets a gay young girl by the edge of the sea.

Remarkable First Film

Had I been sole judge I should have placed equally high in its class a remarkable first film, *La Grille ne s'Ouvre Jamais Seule*, made over a period of two years by Jean Delire of Belgium, who is only 20 years old. A journalist and press photographer, he is now engaged on his period of military service and was given special leave to attend the Festival. His film was made with a second-hand, 1932-vintage camera and the assistance of a group of friends as enthusiastic as himself, none of them over 24.

Three of these young people combined to write and record a special musical score, another arranged the decor, yet another took the principal acting part. I mention these background details to show that neither a

limited budget nor imperfect equipment need be a discouragement where ideas and enthusiasm are present.

The theme is a tram-driver's nightmare. Driving his vehicle all day his life is hemmed in by parallel lines—the lines of the track stretching away in front and of the electric wires above him. Patterns of lines are set against earth and sky. When he goes to sleep, his fevered dreams are of being imprisoned by lines.

He runs to escape from them to the freedom of the open sky and the trees, but gates with starkly parallel iron spars keep him back till he makes a supreme effort. Release comes when he wakes to reality and embraces his little daughter fresh from her untroubled sleep.

All that is clear, uncomplicated and paced to the growing urgency of the nightmare flight. The music all the while beats a maddening jazz rhythm reflecting the dread-



From "La Grille ne s'Ouvre Jamais Seule", Belgian film entered in the Genre section.

ful monotony. A fascinating film, this, which rouses keen anticipation of M. Delire's next abstract study on impressionistic painting that he is now preparing.

R.P.S. FILM EXHIBITION

The Royal Photographic Society does not hold a film competition as such, but each year invites entries from both professional and amateur for the film section of its world-famous exhibition. No prizes are offered, acceptance of a film being deemed to be sufficient reward; and no undertaking is given that all of the selected films will be exhibited though, in fact, most of them are.

This year's entry marked a great advance in both quantity and quality; indeed, it is a measure of the status of the exhibition that one of the submissions was McLaren's *Dots and Loops* (210ft., S.O.F., colour) entered by the National Film Board of Canada. McLaren's films (two stereophonic ones by him, *Now is the Time* and *Around is Around*, are outstanding features of the Telecinema programme) can only be loosely described as cartoons. They are studies in fluid pattern, though in the best of them the shapes assume a grotesque form which fugitively symbolises the human frame. The images are drawn direct on the film and the sound track is likewise inscribed by hand.

McLaren has this field to himself. The amateur experimenter could at least explore part of the ground, and even though he may halt at the foot of the peak on which McLaren stands, finding a way round a mountain he cannot scale could be a great adventure. And—who knows?—it might lead to exciting discoveries.

Other acceptances include: *Challenge: Science Against Cancer* (1,350ft., S.O.F.), and *Monastery* (800ft., S.O.F.) both submitted by the N.F.B.C. From the Ministry of Information, Government of India, came

The Vital Link (450ft., S.O.F.) a film of powerful impact about the making of a railway, the sense of progression being remarkably sustained. The National Film Unit of New Zealand entered *Notornis Expedition* (350ft., S.O.F.) which records the search for a rare bird. *Magnetism* (563ft., S.O.F.) by Merton Park Studios and *Sound Steel* (950ft. S.O.F., colour) by Brown-Firth Research Labs. have both amplitude and directness.

Bathing a Sick Baby (400ft., colour, silent) by the Department of Photography, Guy's Hospital, provided clear instruction reinforced by sub-titles that really were integrated with the visuals instead of being something laconically tacked on. Why not just *Bathing a Baby*? The infant did not seem to be particularly sick, nor did the bathing routine appear to be peculiar to any form of sickness. One of the judges provided the simple answer. The film was intended not for general exhibition but for hospital use—and a baby wouldn't be in hospital unless it was ailing.

A number of amateur films were submitted, including a few which won awards in the three main competitions, but only the small group of Ten Best films was accepted: *Nanhurst*, *Antiquities of Wycombe* and *Marionettes*. The fourth amateur film to be selected was M. L. Nathan's finely photographed and cut *Cunarders at Southampton*.

Two performances of the films (different programmes at each) will be given at the Lecture Theatre at the Victoria and Albert Museum, Exhibition Road, London, S.W.7: the first on Oct. 4th and the other on Oct. 16th. Admission is free but by ticket only, obtainable from the Secretary of the Royal Photographic Society, 16 Princes Gate, S.W.7. The four amateur films will be shown at the second performance. The three Ten Best films among them are not included in the Ten Best shows.

ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S.

Colour Temperature. In spite of what the pundits tell you, you can mix inkie spotlights with photoflood general lighting without entirely disastrous results. Exposure variation is much more important in its effect on colour rendering than is colour temperature of the light source. But, of course, there are limits, and—unless you are trying for some special effect—you cannot successfully mix electric filament lighting with arc light or daylight (though the two latter may sometimes be used together).

All of which leads me to point out that the colour temperature meter—which uses two filters in front of a photosensitive cell, tells you the red-blue balance in the light and helps you to find out how far you can go from the ideal without encountering trouble—is becoming simpler and cheaper. A somewhat cruder, but quite efficient method of detecting the purely visual differences in the colour temperature of two light sources, is to fold a piece of card in half and stand it up so that the folder corner is towards you and vertical, and the two halves of the card open sufficiently for you to see both. Light one face with one lamp and the second face with the other lamp, and any colour difference will become readily apparent down the line of the fold.

Commentaries. If you have to prepare a commentary about machines or processes, imagine yourself taking someone round the works or wherever it is and chatting to him in friendly, informal fashion. Then write it all down, preserving the intimate atmosphere you have evoked. Next rehearse it thoroughly.

Here you can take a leaf out of the book of the skilled commentator by annotating your script—something like this: “Extreme-accuracy/in-cutting-the-

upper/and - sock - lining/and - in - fitting - or - closing - the - several - parts / is]-

essential - in - making - shoes - of - this - type”. And “Then / the - last - is - inserted~ or [slipped] into - place”.

The obliques indicate the conclusion of each statement, the curve denotes a very slight pause, the hyphens indicate where the words should be run together, the italics indicate emphasis and the square brackets draw attention to a word which must be enunciated with care. In this fashion you can make a script nearly as precise as a musical score.

Prices. In his letter recently published in *A.C.W.*, Mr. S. P. Harris observed with some indignation that one club had to make its annual subscription £2 2s. Membership was therefore ‘out of the question’ for him. Why, Mr. Harris? Even if the club had only ten meetings a year, your visits would cost you little more than 4s. a time, and you would generally be able to take a friend or two with you. And it would not just be a cine show you would be going to, but a gathering of fellows interested in the things you are interested in.

You would widen your range of friends and your knowledge of films and have the opportunity of expressing your views to people best able to appreciate them. All for just over four bob a time! How much do you pay for a packet of cigarettes? Or for a seat at the pictures? And have you ever thought of the voluntary officers who also pay that £2 2s. for the privilege of helping others to enjoy themselves?

Projector Float. While Mr. Aspin’s suggestion (Aug.) for using scribed lines for detecting whether picture float is due to projector or film is quite a practical one, I shudder to think of a hard metal-cutting instrument like a gramophone needle being used in or near the gate? So I suggest that, if you try his idea, you should take the greatest care to avoid scratching *any part* of the gate.

Lateral float can be due to film with a wavy edge. Film is slit to width by means of rotating knives. If one of these is ‘drunken’ even to an almost imperceptible degree, it will cause the film to vary in width a few thou. at a frequency equivalent to the circumference of the knife.

We Test the New Apparatus

BERTRAM CHRONOS EXPOSURE METER

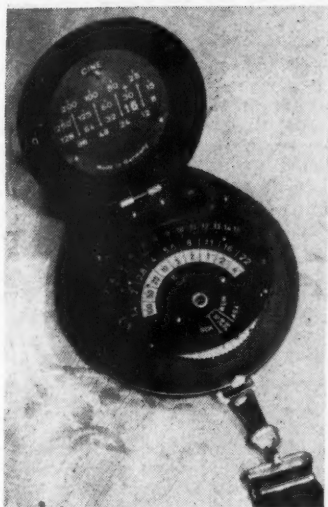
This new German photo-electric meter is the same size and shape as a pocket watch and weighs less than 2 ozs. The top cover and the two flaps which cover the photo-cell spring open at the touch of a button. The flaps restrict the acceptance angle of the meter, and there is a central baffle which further limits the pick-up angle in the horizontal plane. Rough tests with a point source indicate that the acceptance angle is appreciably less than that of many other universal meters. The manufacturers state that it is 50° . The cell is inclined slightly forwards to limit the amount of light received from the sky in an exterior shot.

This single scale type meter has a movement covering a range of light intensities greater than 16,000 to 1, with a scale shape that is sensibly linear, except at the bottom end. The sensitivity to low light intensities is extremely good, the first mark on the scale corresponding to a reflected light intensity averaging about one-fifth of a candle per square foot. At the other end of the scale there is ample extra range to cover very bright conditions. During our tests, landscapes on a sunny day were about three stops short of maximum deflection.

Follows Current Continental Trend

There is no doubt that the large single-scale range of the Chronos is something of an achievement in meter manufacture. The scale is marked in arbitrary units of 1 to 15, each number corresponding to a two-times difference in exposure (i.e., one stop). The range of light intensities which can be covered by the meter is much greater than is normally used in cine work, although, of course, still photographers will need it.

The calculator has a central film speed dial which is set to suit the film in use, and a movable dial set to the same figure as that indicated on the meter. The calculator follows the current Continental trend of scaling at intervals of one stop, and is quite simple to use. One stop increments are adequate for black and white still photography, but not generally regarded as quite good enough for cine work, especially for colour. It is therefore necessary to interpolate readings to some extent, and this could



possibly give rise to some confusion. To quote one example, the film speed dial gives a choice of A.S.A. 25 or 50, but nothing in between, whereas film speeds are commonly given to the nearest third of a stop. The emulsion speed dial can be set at intermediate values, but we found that these cannot be judged very easily. Cine lens stop values for the normal 16 f.p.s. shutter speed of $1/30$ th sec. can be read off easily from the position of the small black arrow against the stop scale, which covers the normal cine range of $f/1.4$ to $f/22$. A simple table in the lid gives the normal shutter speed for a cine camera running at speeds of from 8 to 128 f.p.s.

Tries to Please Everyone

It is perhaps unfortunate that the manufacturers have tried to please everybody by incorporating D.I.N., Scheiner, and A.S.A. emulsion speeds on the calculator dial. $18/10$ D.I.N., 31° Sch., and A.S.A. 50, for example, are alleged to be equal, but in this country A.S.A. 50 is generally accepted as a practical equivalent of only 29° Sch. Of the three systems, the A.S.A. probably give the most useful indication of the emulsion speed, so we compared the Chronos with two samples of another make of meter scaled in the same units. The Chronos indicated exposures somewhat on the generous side as later photographic tests confirmed. However, since most cine workers like to determine their own speed ratings to suit their own conditions, the difference in absolute calibration cannot be regarded as serious.

To sum up, the Chronos meter is indeed a beautiful little instrument, combining the advantage of simplicity of a single scale with the wide range of popular dual-range instruments. Although the calculator is scaled in one stop intervals, the accuracy of the meter is, of course, much higher. In any case, interpolation of the calculator settings is possible. The meter is impeccably finished with a fine—really fine—black shrivel paint, with the maker's name and two ornamental rings effectively picked out in bright metal.

Price : £9 18s. 6d.

(Submitted by Neville Brown & Co. Ltd., 77, Newman Street, London, W.1.)

R. G. LEWIS EDITING BOX

Everyone has his own method of segregating shots when editing. Some use a board studded with brads or gramophone needles, others a collection of pill-boxes but probably the majority prefer some form of editing box. It is for these last that R.G.L. have produced this simple editing aid.

Covered in grained, imitation-leather paper, it consists of a cardboard box the top of which fits snugly over the bottom after the fashion of printing-paper boxes. The bottom measures 10½ in. square by 1 in. deep and is divided into 25 numbered compartments by means of a removable, interlocked cardboard grid similar to those found in egg-boxes.

The top has no function other than to keep dust out of the box but could readily be converted temporarily into compartments to hold another 25 shots with the aid of a grid like that fitted in the bottom.

Price : 12s. 6d.

(Submitted by R. G. Lewis Ltd., 202 High Holborn, London, W.C.1.)

FLICKY MOVIE PORTRAITS

Prices soar to a peak so rapidly these days that anything in the nature of a trough calls for quite excited comment. Many readers will be aware of the cost (reasonable enough in the circumstances) of having frame enlargements made from their films. Have 40 of them done (each measuring 3½ in. x 2½ in.), have them bound into a booklet and hazard a guess at the cost. If the booklet is the Movie Portrait Filmograph, the answer is 10s. 6d., which seems to us remarkably cheap.

The flip book is not, of course, a new idea—we published an article on how to make them many years ago—but the process which enables the Filmograph to be produced at so

attractive a price is. You send a strip of 8, 9.5 or 16mm. film (monochrome or colour) containing reasonably clearly defined action—there must be *some* action; a series of still pictures would be useless—to the agents for the book and get back a series of frame enlargements bound together. You flip the pages with your thumb and get the illusion of continuous movement.

The quality of the enlargements is very satisfactory. We sent as a stiff test a length of somewhat under-exposed film and were pleasantly surprised by the results secured from it. As a memento of a treasured sequence, as an animated record of a person or incident, as a trailer to your film, the Movie Portrait offers most interesting possibilities. Even a portrait can be animated, provided there is movement in the original strip, but obviously clearly defined action (diving, walking, riding, sports) offers the best prospects.

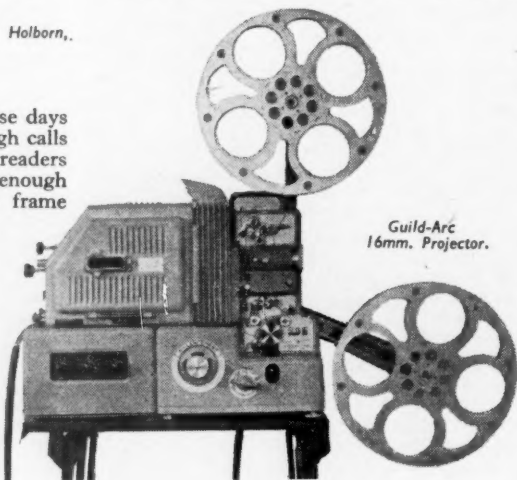
Prices : (16mm.) 40 enlargements : 10s. 6d.; 56, 15s. 6d.; 80, 21s. 6d.; 100, 27s. 6d. Postage 1s. extra.

(Submitted by the sole agents for the London area, Wallace Heaton Ltd., 127 New Bond Street, London, W.1. Produced by Movie-Portrait Ltd.)

GUILD-ARC 16mm. PROJECTOR

Unique feature of the Guild-Arc sound machine, now introduced in its final form, is the choice of illuminants. The normal 110 volt, 750 watt pre-focus type lamp can be changed for the small but powerful arc lamp in a matter of a couple of minutes without the aid of tools.

The carbons for the arc have a burning time of approximately 2½ hours and are fitted in self-aligning holders. Although



normally automatically fed they can be controlled by hand if desired. A feature of reflector mirror is its three-point adjustment which ensures that the best possible use can always be made of the available light.

Separate bass and treble controls and input socket for gramophone, microphone and radio are fitted to the 12/15 watt high-fidelity amplifier. The loud-speaker is a 12in. Goodman Audiom 60 p.m. mounted in a carrying case, complete with 60ft. of cable.

The triple claw intermittent movement is cam-driven directly off the main shaft, and the gate is easily accessible for cleaning. The 4 amp. 8 volt exciter lamp is fed with D.C. current from a rectifier unit, incorporated with the transformer, and the beam can be controlled to compensate for scratched

or out-of-register sound tracks. Spool capacity is 1,600ft.

Constructed in three units, the projector is built up as follows: first the simple silent machine (made, of course, to sound projector specifications) which uses the incandescent lamp; to this the amplifier is secured by a single bolt to make a sound machine; the 750 watt lamp can then be replaced with the arc unit to make the complete arc-sound projector.

Two library prints, monochrome and colour, and the Leever-Rich test film, *Sound Balance*, were used at a recent demonstration and clearly indicated that the apparatus could give a performance which did justice to the immense amount of work and ingenuity which had gone into its design and construction. The price is £399.

A.C.W. Cine Circles

Last month we published letters from readers proposing the formation of three specialist Circles in addition to the already established 8mm., 9.5mm. and 16mm. Circles. The idea was that readers interested in sound topics and in cartoon and model work for educational films should band together, and that amateurs in B.A.O.R., whatever their cine interests, should form a Circle of their own. Now comes a proposal for a fourth specialist Circle. Mr. A. Crawford Robb writes:

I have just read Mr. Ronald Hall's plea for closer relationship between film production groups and film societies. It is indeed time that something were done to encourage mutual interest, but I think it also important that the film-maker should look to the film society for more than economic backing or prestige support. He should be more prepared to recognize that he might learn something from the film societies; something about the real character of the medium with which he so often merely dabbles.

Let me state, right away, as an active film society member and also as a very amateur film-maker, that I find both the amateur cine clubs and the film societies markedly lacking in really imaginative vitality, and their leaders often astonishingly ignorant of the most elementary criteria necessary for intelligent criticism.

Taking the film societies first; they profess a preoccupation with the cinema as an art. Nevertheless, the majority of film society members have little artistic sensibility and no capacity for making an honest criticism of a film to which they are basically hostile. They do not, however—partly on this account—confuse a good film with a technically accomplished one. What they see in the films of, say, Arne Sucksdorff is the director's deep sense of visual poetry, not his photographic skill. By contrast, the average amateur film-maker—if he has seen, say, *A Divided World*, and knows how it was made—recognizes only a model church, some animals in a wire enclosure, and a brilliant photographer. Far too often he fails to respond to the deeper qualities of the work.

The film society member's chief weakness is often just the opposite; that he fails to appreciate the professional cinema as a great craft industry and one of the most important strongholds of contemporary artisan skill. The amateur, on the other hand, in his preoccupation with filters, reflectors, and composition,

tends to overlook the fact that the cinema is indeed an art and that he is to some extent debasing it every time he allows his concern over technicalities to excuse a banal dramatic pattern or an over-all standard that can only be assessed as aesthetically primitive.

I do not think that very much would be gained, in either camp, if cine club members and film society members took greater interest in each other, because both groups would tend to be thankful for their own attitudes. They would speedily recognize each other's weaknesses but would probably not gain that broadening experience based on a mutual respect that could be established only after a considerable period of initial scepticism. The danger would be that irreparable harm might easily be done in the first headlong encounter.

Nevertheless there are, I am sure, among amateur film-makers and film society members a minority with considerable mutual interest: these, I suggest, represent the most valuable groups in both movements. It might therefore be a good idea to establish one of the A.C.W. Cine Circles for the most aesthetically conscious film-makers and the most technically conscious film society members. Here the film-maker with a real interest in the powers of his medium might exchange opinions about his own projects with the most advanced of amateur film critics, while they, with aery ideas about film subjects, might learn something of the creative disciplines imposed by the medium.

Perhaps there are others who would like to support such a circle; alternatively, they may have modifications to offer to the present scheme. At any rate I put forward these remarks to see what reactions they provoke.

Mr. Robb adds that he himself would be prepared to act as Leader in order to help get things going. If you wish to join, please write to him at 8 Glenburn Road, Bearsden, Dumbartonshire. The fact that you may already be a member of one Circle does not debar you from joining another. And there are still vacancies for new members in the 8mm., 9.5mm. and 16mm. Circles.

It should be noted that they are all postal groups and that members are drawn from all over the country. If, however, you prefer to join a Circle the members of which live within reasonable distance of you, we shall be pleased to do our best to accommodate you. Details of the Circles, with names and addresses of the Leaders, were published in our August issue. They can also be obtained direct from A.C.W.

Where to See the 1950 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
DUNDEE	Sept. 20	School of Economics, Bell Street	7.15 p.m.	Dundee Cine Society	2s. from J. D. Brown, 28 Castle Street, Dundee.
WOLVERHAMPTON	Sept. 20, 21	Wulfrun Hall	7.45 p.m.	Wulfrun Amateur Cine Club	2s. from W. E. Bullimore, 104 Richmond Road, Wolverhampton.
WHITBY	Sept. 21, 22	The Grammar School Hall, Whitby	8.00 p.m.	Whitby Film Society	Admission by programme (1s. 6d.) from H. J. Davis, M.A., The Grammar School, Whitby.
NEWCASTLE-ON-TYNE	Sept. 27, 28	News Theatre, Private Cinema, Pilgrim Street	7.30 p.m.	Newcastle and District Amateur Cinematographers' Association	2s. from George Cummin, 143 Bayswater Road, Newcastle on Tyne 2.
NORWICH	Sept. 27, 28	Assembly Rooms (Concert Hall)	7.30 p.m.	Norwich Amateur Cine Society	Admission by programme (2s.) from W. D. Robertson, 5 Essex Street, Norwich.
HARROGATE	Oct. 1	Connaught Rooms, Station Parade	7.30 p.m.	Harrogate Amateur Cine Society	1s. from D. Johnson, 32 St. John's Road, Bilton, Harrogate.
ST. HELIER (JERSEY)	Oct. 4, 5	The Plaza	7.45 p.m.	Jersey Amateur Cine Club	2s. 3d. from L. A. Landick, 5 Palace Hotel Flats, Bagatelle Road, St. Saviour, Jersey.
HULL	Oct. 8, 9	Jacksons Ballroom, Paragon Street	7.30 p.m.	Hull and District Amateur Cine Society	2s. from Gough and Davy, Saville Street, Hull.
HALIFAX	Oct. 9	Y.M.C.A. Marlborough Hall, Crossley Street	7.30 p.m.	Halifax Cine Club	1s., 1s. 6d. and 2s. from J. E. Warburton, Strathmore, Elland, Yorks.
ERITH	Oct. 15, 16	Electricity Showrooms, Pier Road	8.00 p.m.	North Kent Cine Club	1s. 6d. from Associated Cine Equipments Ltd., 353 Bexley Road, North Heath, Erith, Kent.
	Oct. 17	Pheasant Hall, North Heath		Details	as above
LEICESTER	Oct. 17, 18, 19	Church of Martyrs Hall, Westcotes Drive, Narboro Rd.	7.30 p.m.	Leicester and Leicestershire Cine Club	1s. 6d. from H. Littler, 7 King Street, Leicester.
NEWPORT (I.O.W.)	Oct. 22	Regency Ballroom, High Street	7.00 p.m.	Isle of Wight Amateur Cine Society	Admission by programme (2s.) from D. A. Marshall, Jeweller, St. James Street, Newport, Isle of Wight.
PONTYPRIDD	Oct. 25	Y.M.C.A. Building, Pontypridd	7.00 p.m.	Cardiff Amateur Cine Society	2s. from J. R. A. Griffith, 24 Woodland Road, Whitchurch, Glam.
CARDIFF	Oct. 26, 27	Reardon-Smith Lecture Theatre, National Museum, Cardiff City Centre	7.30 p.m. (26th) 2.30 and 7.30 p.m. (27th)	As above	2s. 6d. from J. R. A. Griffith at above address.
CAMBRIDGE	Nov. 1	Cambridge Guildhall		University Cameras	6d. from University Cameras, 1 St. Mary's Passage, Cambridge.
SUTTON-COLDFIELD	Nov. 2	St. Peter's Hall, Maney	7.30 p.m.	Sutton Coldfield Cine Society	2s. from G. W. Baldwin, 82 Rectory Road, Sutton Coldfield.
YORK	Nov. 8	Joseph Rowntree Theatre, Hexby Rd.	7.30 p.m.	John Saville & Sons	2s. from John Saville & Sons, 4 Goodramgate, York. (Proceeds in aid of York Boys' Club).
SHEFFIELD	Nov. 13	City Library Lecture Hall, Surrey Street, Sheffield, 1	7 p.m.	Sheffield Photo Co., Ltd.	Free, from Sheffield Photo Co. Ltd., 6 Norfolk Row, Fargate, Sheffield, 1.
NOTTINGHAM	Nov. 14, 15	Y.M.C.A. Hall, Shakespeare Street	7.30 p.m.	Nottingham Amateur Cine Society	2s. from R. D. Brown, 96 St. Bartholomews Road, Nottingham.
EDINBURGH	Nov. 15, 16, 17	Y.M.C.A. Hall, St. Andrew Street	8.00 p.m.	Edinburgh Cine Society	2s. 6d. (reserved), 1s. 6d. (unreserved) from Jas. Douglas, 23 Corstorphine Bank Drive, Edinburgh, 12.

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News from the Societies

Albany P.F.U. (Hon. Sec.: G. M. Denman, 111 St. Leonards Road, Hove, Sussex). The electricity had been cut off long ago in the derelict house in which scenes for *The Girl Who Came Back* were shot, so daylight through windows had to provide the main lighting source, with aid from an old cine screen used as a reflector. The newsreel of summer Festival activities is now nearing completion. Plans are being made for the widening of the scope of the weekly meetings during the coming season; there are to be more discussions, lectures and shows of other societies' films. Interested visitors would be welcomed any Monday evening at the Southwick Community Centre.

Ashley F.U. (Hon. Sec.: John Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey). Bad ghosting from a borrowed camera has caused a set-back to work on the 16mm. colour cartoon, *The Millstream*, but filming goes ahead with another camera. Two 9.5mm. shorts are in hand: one is now ready for editing and a script is being prepared for the other. Work is progressing steadily on *The History of Walton*. Artists interested in assisting with this feature cartoon are invited to write to the secretary.

Astral C.C. (R. A. Green, 29 Woodland Road, Upper Norwood, London, S.E.19). Titles in the Lambeth Festival film are to be kept to a minimum. Credit titles, drawn with Uno stencils over 11in. x 9in. semi-matt prints supplied by the stills cameraman, have been filmed on negative stock. Plans are well under way for the presentation of the 1950 A.C.W. Ten Best on December 12th. An 8mm. unit may be formed after the Festival film has been completed.

Auckland Eight Movie Club (Hon. Sec.: F. B. Kellern, c/o Leys Institute Library, Ponsonby, W.1, N.Z.). 100 members and friends attended the screening of the winning films in the Annual Competition. The Kodak cup was awarded to C. W. Hawkins for *Loss of the Huia* (76 marks). The Thorne Cup, for the best 50ft. uncut film, went to S. G. Johnson for *His First Shave* (74 marks). This film also came first in the monochrome class, but oddly enough, dropped 6½ marks in the process.

Cameo 9.5mm. C.C. (Hon. Sec.: T. A. Siddons, 34 Mary Street, Harpurhey, Manchester 9). The society's first film has now been completed, and a leader strip, designed by a member, has been produced.

Centaur F.U. (Hon. Sec.: H. C. Francis, 375 Moat Road, Warley, Oldbury, Worcs.). Filming for the current comedy has been completed but a title has yet to be chosen. Several scripts are being prepared, and it is hoped to start work on the next film immediately. Weekly Wednesday meetings have been given over to film shows and discussions. A "film-a-night" competition is to be held shortly: each member has to write a script for a short film suitable for one evening's filming, and cast and direct it.

City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Astine Road, Sheffield 2). The Ten Best presentation was a great success. Ballot forms issued to each patron brought the following result: 1. *Go West*, *Young Man*. 2. *Chick's Day*. 3. *Paradise Cove*. Four films on the orchestra (from the Central Film Library) were screened recently, and another show included *Steel*, *Life in the Western Marshes* and three films from the Petroleum Film Bureau. Work continues successfully on the society's 16mm. film play. Filming takes place at week-ends—sometimes from 9.30 a.m. till 8 p.m. The new Webó is one of the cameras being used. There is to be a coach trip to Morecambe on October 14th. The hon. sec. would like to receive programmes and literature from other societies, and offers in return the society's magazine, 'Outline'.

Durban Cine Eight Club (Organising Sec.: C. R. MacKenzie, 2 Carr Brea, St. Thomas's Road, Durban, S.A.). The news that a limited supply of 8mm. and 16mm. Anscofilm is available in America and that

Reports for the Nov. issue, on sale Oct. 15th, should reach us not later than Sept. 20th. Club production stills are always welcome and should preferably be half-plate glossy prints.

it is hoped some will be exported has set a writer in the club's magazine speculating as to how dollars can be acquired. One hopes that the search for them will not adversely affect Durban's 'half-crown fund' for the purchase of a projector, for half the required amount has yet to be raised.

Eccles A.C.G. (Hon. Sec.: Edward Higgins, 17 Basten Street, Higher Broughton, Manchester 7). Silent films, with suitable piano accompaniment, will be presented at an oldie tyne cinema show to be held in a local hall. Members will be dressed in the clothes of grandfather's day. The winter programme is now in preparation, and the film appreciation section announce the booking of several outstanding films.

Edinburgh C.S. (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh 13). Extensive alterations to the clubrooms have been carried out, and the Society now has an attractive theatre which will seat approximately 120. The season opens with the annual festival of prize-winning amateur films which is being held from September 23rd to 28th.

Secretaries who would like to see copies of the syllabus are invited to write to the hon. programme secretary: J. Boyle, 34 Carrick Knowe Terrace, Edinburgh 12.

Film Sextet (Hon. Sec.: A. Piner, 11 Lynn Road, Balham, S.W.12). Recently acquired premises are being fitted up as studio and theatre. The co-operation of the London County Council is being sought in the production of the current 8mm. comedy, *Bagged*. A script is being prepared for a feature length film, *Fugitive Phantoms*; production will begin at the end of the summer season.

Finchley A.C.S. (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandos Avenue, Whetstone, N.20). E. J. Diffey came first in the competition for films made during the summer outing, and the secretary won the stills prize. Weekly meetings have been held regularly during the summer. Topics selected from the A.C.W. "Ideas Exchanged Here" feature and George Sewell's "Odd Shots" have provided useful subjects for discussion at meetings. A special festival show of prize-winning amateur films is planned for the winter. New members are welcome to attend on any Friday evening.

Grosvenor Film Productions (Hon. Sec.: R. Brinkworth, 19 Grosvenor Place, Bath). Plans for the club's stand at the forthcoming Hobbies Exhibition at the Pavilion in November include the screening of the year's second film and a demonstration of the tape recorder recently purchased. *All That Glitters* has its club preview this month, and the indoor sequences and inserts for the *White Goddess* are in hand. A film of the Festival carnival at Weston, a village near Bath, met with great appreciation when it was screened at the local inn.

Hitchin C.S. (Hon. Sec.: F. R. Roach, 103 Walworth Road, Hitchin, Herts.). Audiences of up to 500 are expected at each of the society's first public shows on September 24, 25, 27 and 28 at the Hitchin Town Hall. The presentations are being given under the auspices of the local Civic and Arts Association. The Society's newsreel of the Festival celebrations will be included in the programme. Two tape recorders and twin turn-tables will be used for commentary and background music. Stills from club films and a selection of members' equipment will be on display. A portable proscenium is to be made for this and other public shows.

Hounslow P.S. (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham). A 9.5 mm. film made by Mrs. D. Offer won the premier award in the first quarterly

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competition. Four films made by members during a 'shooting a film' demonstration have been screened. Each is on the same theme: a burglary at a riverside bungalow. Most successful were those by G. Hanney, Junr., and D. Menzies, the latter's film concluding with a chase in the Keystone Cops tradition. Thirteen members visited the Odeon Cinema, Leicester Square, and were conducted over the theatre by the chief engineer. Forty-one members were the guests of the Chairman and his wife at Shepperton. The new winter session commences on September 21st.

Johannesburg A.C.C. (Hon. Sec.: J. J. Wedderburn, P.O. Box 5132, Johannesburg, S.A.). A Cellovision splicer was demonstrated at a recent meeting. It uses Scotch tape which is pressed on to the surfaces of the butt joints. The rapid expansion of the club has necessitated the formation of four suburban groups.

Leigh & District C.S. (Hon. Sec.: E. C. Sourbutts, 71 Henrietta Street, Leigh, Lancs.). Members' holiday films were screened at a successful meeting recently to an audience which included not only members and their friends but also members of the public whose interest in amateur cinematography had been aroused by the club's screening of the 1950 Ten Best. The consensus was that the evening was a thoroughly enjoyable one.

Maidstone F.S. (Hon. Sec.: Aubrey Evans, 27 North Down Close, Maidstone). The 9.5mm. film, *Opus Four*, directed by Phyllis Quenault, is now well under way, although the unit is not entirely satisfied with the quality of its first interior work. The hazards of the local golf-course were braved to film a sequence featuring cross-country runners. The local railway-station, closed for five hours between trains on a recent Sunday, provided the locale for some convincing platform scenes. The station-master not only readily consented to the use of the station but permitted the "train-jumpers" to enter the scene via his garden wall!

Manchester C.S. (Hon. Sec.: S. Kay, 6 Singleton Close, Kersal, Salford 7). A party from the Eccles C.G. visited Manchester recently to screen their 9.5mm. productions: *Camping at Middlewood*, *The Knave of Hearts*, *The Window and Date with the Devil*. A selection of sound films was shown at a later meeting.

Melbourne 8mm. Movie Club (Hon. Sec.: P. Parkin, 37 Normanby Road, New Victoria, Australia). With the opening of its new clubroom in August, a new phase of activities has been embarked upon. A small private ballroom has been transformed into an attractive theatre, with illuminated proscenium and prefabricated projection box. At a recent meeting members showed their first films and later those that they considered to be their best, the progress shown forming an interesting topic for discussion. Kel Cocking, lecturing on musical accompaniments, showed how a serious film could lose its character entirely and become perilously akin to the comic if accompanied by unsuitable music. Production of the documentary, *Melbourne Sunday*, is well advanced.

Newcastle A.C.A. (Hon. Sec.: George Cummin, 143 Bayswater Road, Newcastle on Tyne, 2). A complete programme has been arranged for the winter session which begins with the screening of the 1950 Ten Best on September 27th and 28th (see *Show Diary* on p. 576). Meetings are to be held every Tuesday; a detailed programme is available from the secretary. *Thirty Days Hath September* (9.5mm.) is now complete and the 16mm. motoring film (provisional title: *It's That Sam Again*) is being edited. The motor-cycle and car sections of the latter may be made into separate films with S.O.F. commentary. Bad weather has delayed work on the exteriors for the Cancer Campaign film, but it may be possible to take some interiors this season.

North London Co-Operative F.S. (Hon. Sec.: Ronald Taylor, 40 Ecclesbourne Gardens, London, N.13). Heavy calls on equipment due to the Festival of Britain celebrations have meant only limited progress on the Society's documentary, *The Pen and the Plough*,

but it is hoped that production will soon be in full swing again. Films booked for screening this season are: *Hearts of the World*, *Panique*, *Cabinet of Dr. Caligari*, *Song of Ceylon*, *Night Mail*, *Bicycle Thieves* and *End of St. Petersburg*. The special programme of amateur films included in the recently concluded session proved so successful that another is contemplated.

Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew Road, Nottingham). Members are co-operating with local societies in the presentation of a series of six film shows depicting the history of the film which are being held in connection with the Festival celebrations. Advance publicity for the screening of the 1950 Ten Best in November is now well in hand. Membership is increasing steadily and units are being formed in each gauge.

Pinner F.S. (Hon. Sec.: Thos. A. Titkin, 97 Rickmansworth Road, Pinner, Middx.). A series of film shows have been arranged for the coming session and the production unit is working on the script for its first film. New members are welcome and a general invitation is extended to lone-workers who would like to visit the club and discuss cine problems. Details of the autumn programme can be obtained from the secretary.

Plymouth A.C.S. (Hon. Sec.: W. J. Power, 8 Beaconsfield Road, Plymouth). Camerawork has begun for the current 9.5mm. film now re-named *Moorland Incident*. Projection sessions, titling and film tests complete the past month's activities. The winter programme is now being arranged.

Rochdale Festival Film Group (Hon. Sec.: James W. Clegg, 1 Milk Street, Rochdale, Lancs.). This group was formed following a suggestion in a local newspaper that Festival activities be recorded by local amateurs. The co-operation of the Chief Constable and the fire-brigade (who keep the group informed of fires!) has enabled important events to be covered by at least one of the three camera teams. So much inconvenience has been caused by large crowds gathering that the producers now set up a decoy camera crew to distract their attention. The completed film, which should be ready for showing in January, will be titled *Rochdale 1951*.

Sale C.S. (Hon. Sec.: H. G. Percival, 97 Ashton Lane, Ashton-on-Mersey, Sale, Manchester). Following a meeting at which films from the Oldham Lyceum C.S. were shown, a projection evening was held at which films provided by W. S. Dobson of the Edinburgh C.S. were screened. Arrangements are being made for a visit by a party from the Eccles C.G. with their own films and apparatus. Membership stands at 27 and there are still some vacancies. Visitors from other societies are invited to attend meetings; details of dates and programmes may be obtained from the secretary (phone: Sale 6817).

Sevenoaks C.S. (Hon. Sec.: Norman Harris, Tudor House, The Rise, Sevenoaks). Street scenes are being shot for the 16mm. 800ft. colour comedy about an inventor's efforts to sell his creation. It will also include a race-track sequence. A bring-and-buy sale has been held in aid of funds. A colour film taken on his holiday at Lake Annecy was screened by the President, J. W. Park. W. A. M. Valon's *Elba*, Highly Commended in the 1950 Ten Best competition, is due to be shown soon. New members are welcome.

Sheffield Nine-Fivers C.S. (Hon. Sec.: G. B. Stockley, 6 Eyncourt Road, Firth Park, Sheffield 5). This new society is now getting into its stride. *Dolores* and *Sponge Fishing* were screened at the second meeting. A synchronised accompaniment is to be made for *Conquest of the Railway* with a borrowed Soundmaster.

Southgate C.S. (Director: G. N. Wilkins, Laguna, 15 Abbots Hall Avenue, Old Southgate, N.14). Weekly film shows are to be given during the coming season, and a monthly magazine is in production. Some sequences have still to be shot for *London of the Past*, bad weather having held up filming.

Stafford C.G. (Pub. Sec.: Mrs. M. Laugier, 15 Walton Village, Stafford). Shortage of reversal film

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has forced the group to change horses in mid-stream; their film is now being continued on neg.-pos. The group has been commissioned by the National Canine Defence League to film their road safety display. Bad weather prevented them from doing so when the display visited Stafford, but the production unit followed the show to Stourbridge, where some 600ft. were shot.

Stoke-on-Trent A.C.S. (Hon. Sec.: W. A. Cooper, 17 *Eleanor Crescent, Newcastle, Staffs.*). An informal dinner and dance on October 3rd opens the winter season. The 1950 I.A.C. prize-winning films are to be screened at the Grand Hotel, Hanley, on October 10th. Admission is by programme (2s. 6d.) which can be obtained from Mrs. Tittensor, Walley's Drive, Basford, Stoke-on-Trent. Membership is growing steadily but there are still some vacancies. "Newcomers are urged to join before buying equipment," the secretary writes, "to avoid mistakes being made and money being spent on unsuitable apparatus".

St. James's F.S. (Hon. Sec.: Miss A. B. Morgan, 19 *Blundell Drive, Birkdale, Southport, Lancs.*). Mr. *Flighty* and Mr. *Faithful*, the current 16mm. Kodachrome production, is being made for the National Blood Transfusion Service (Liverpool Region) for publicity purposes. It will run to 500ft.; more than half the material required has already been filmed with the co-operation of local hospitals, St. John's Ambulance Brigade and the Red Cross Society. Scenes have been shot at the Transfusion Centre in Liverpool and at the English Electric Company's Works. Film shows and visits to other societies are planned for the winter programme.

Sunderland C.S. (Hon. Sec.: W. L. Curle, 94 *Wayman Street, Sunderland*). All the interiors for the 16mm. monochrome comedy, *No Hard Feelings*, have been successfully completed and work is nearly finished on the exteriors. Visits to and from neighbouring societies will form a feature of the winter programme. There are a few vacancies for new members, with or without experience. There are also vacancies in the film appreciation section.

Sutton Coldfield C.S. (Hon. Sec.: P. T. Startin, *Upway, Beechill Road, Sutton Coldfield, Warwickshire*). The Society's annual outing took the form of a launch trip along the River Avon from Pershore to Tewkesbury; a film was made during the journey. Members also attended the garden party given by the Vice-Chairman, Clifford Allen. The next season's programme, which provides for lectures, cine shows and exchange visits with other clubs, is now ready and will be sent to anyone interested. The first meeting takes place on September 27th at the Central Library. New members, particularly 8mm. workers, are welcome.

Victoria A.C.S. (Hon. Sec.: B. A. Bennett, Box 1270L, G.P.O. Melbourne, Australia). The monthly technical night was devoted to a lecture on the processing and printing of 16mm. sound films. *Snooper Shots, From Here and There, The Little Imp, and Six Minutes with Nature* were screened at a showing of members' films. *The Man in the Mirror* and *Land Without Music* were included in a programme of commercial films.

Wanganui A.C.S. (Hon. Sec.: M. Broadhead, 81 *Smithfield Road, Wanganui*). A show was arranged recently to feature the special advantages of 9.5mm. At a later meeting members brought along their equipment to provide an exhibition of apparatus and gadgetry.

Wanstead and Woodford Cine Club (Hon. Sec.: W. E. Dodd, 43 *Burnham Road, Chingford, E.4*). Fortnightly meetings have been continued throughout the summer and in spite of holidays, attendances have been good. A visitor who is always welcome at the club is Mr. Dobbs of R. G. Lewis Ltd. He recently demonstrated apparatus ranging in price from 1s. 9d. to £200. A film recently made by the president, K. C. Blain, and the chairman, S. F. Martin, A.R.P.S., demonstrated the use of the chance shot. The subject matter of members' films shown

recently has ranged from Battersea Pleasure Gardens to Boreham motor racing. There will be a public performance of the club's competition films on October 30th.

West London F.U. (Hon. Sec.: A. F. Shave, 77a *Adelaide Grove, Shepherds Bush, W.12*). Much of *Sunday, June 1st* has now been shot and editing of *Little Men* is under way. Although progress is being made of the 'interplanetary' film, a great deal of model and set construction still remains to be done; but the secretary says, "we should get to Venus all right".

Wimbledon C.C. (Hon. Sec.: Dorothy M. Sheppard, 35 *Denmark Avenue, Wimbledon, S.W.19*). Preliminary shots have been taken for the film of the "Know Your Borough" Exhibition. So far, Terry Barnett, who is making the film, has been a lone worker but a full production unit will be on hand for the filming of the mayor making ceremony at the Wimbledon Town Hall. The club is looking forward with special pleasure to welcoming another new member in October. She is the wife of Charles Watkins, A.R.P.S., chairman of the society. Trouble with a cine camera led to a meeting which led to marriage last month.

Windsor F.U. (Hon. Sec.: J. Robinson, 19 *Alexandra Road, Windsor, Berks.*). It has been decided to revert to monochrome for filming *Repression* owing to the difficulty of obtaining Kodachrome. *Technicolor* films *Trail of the Midnight Sun* and *Song of the Mountains* were recently screened. Recording of the commentary for *Windsor* is being completed this month. The premiere has been arranged for October. **Wombwell and District F.S.** (Hon. Sec.: M. Sykes, 35 *Roebuck Street, Wombwell, Yorks.*). Lack of equipment for interior filming forced the society to turn down an invitation to film *A Midsummer Night's Dream* which was presented by scholars of the local secondary school. A gala attended by 600 people was filmed in colour by the society (400ft., 16mm.). A presentation of members' festival films is planned. New members, with or without apparatus, are welcome.

Wulfrun A.C.C. (Hon. Sec.: G. Hayward, 32 *Rupert Street, Wolverhampton*). Few retakes have been necessary for *Live and Let Live*, the 16mm. Safety First film. The latest casualty, a shop's dummy, quickly drew a sympathetic crowd. The summer production, *No-Body's Business*, 16mm. B. & W., is now ready for screening. As many more members are this year engaged on their own films, a large entry is expected for the challenge plaque competition. The winter programme, which opens with the screening of the Ten Best on September 20th and 21st, provides for more filming than in previous years.

NEW SEASON'S FILM COURSES

Courses on film appreciation to be held in the London area during the forthcoming winter include a series of 24 weekly lectures (*The Art of the Cinema*) at Clapham Literary Institute which begins on Sept. 24th. This is being organised by the London University Extra-Mural Department and will terminate with an examination. A certificate will be awarded to those successfully completing the course.

Fifty Years of Films, another series of 24 lectures, begins at Chiswick Polytechnic on Oct. 3rd. Amateur films on the use of the camera and a short film on early film studio sites form part of this course. *Music and the Film* (12 lectures) starts at Woolwich Grammar School on Oct. 9th, while *The Arts and the Cinema* (6 lectures) showing the relationship between the cinema and painting, music, ballet, poetry, theatre and literature will be held at East Finchley Public Library from Oct. 31st.

A twelve lecture general course *The Art of the Film* is to be held at Enfield. Other general courses will be available at Leyton Public Library, Bexleyheath and, in the provinces, at Sheffield. Lecturers include John Huntley, Egon Larsen, Peter Brinson and Karel Reisz. Full details of these and other courses may be obtained from the Information Department, British Film Institute, 164 Shaftesbury Avenue, London, W.C.2 (telephone Temple Bar 1642).



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Striptease Lady. 90m. Barbara Stanwyck, Michael O'Shea. Musical.
Action for Slander. 80m. Ann Todd, Clive Brook. Drama.

Films de France Ltd.

(French dialogue: English sub-titles)

Jour de Fete. 90m. D, Jacques Tati. Jacques Tati, Guy Decomble. A French village postman is impressed by a film of American postal methods and tries to copy them—with most unsatisfactory results. A fresh, gay, fantastic affair.
Ruy Blas. 104m. D, Pierre Billon. Jean Marais, Danielle Darrieux. The film of Victor Hugo's famous play set in 17th century Spain. But Wakhevitch's settings and Cocteau's script have been tamed by the director.
Le Sorcier du Ciel. 112m. D, Marcel Blistene. Georges Rollin, Alfred Adam. Tells the story of J. B. M. Vianney, cure of the village of Ars in the nineteenth century, who wins over antagonistic villagers. Good performance by Georges Rollin as Vianney but not very imaginative treatment.

G.B. Film Library

Calamity Jane and Sam Bass. 86m. (colour). D, George Sherman. Yvonne De Carlo, Howard Duff, Dorothy Hart. Having shot the killer off his horse, Sam takes to the hills and lives the life of an outlaw. And he dies in the arms of the wrong woman. Better than the usual run-of-the-mill westerns.
Tony Drags a Horse. 90m. D, John Paddy Carstairs. Cecil Parker, Anne Crawford, Derek Bond. Disagreement over their son's upbringing causes psychiatrist mother to leave doctor father. Wife returns to her parents and takes sister's fiance off

to France. An engaging comedy in the style of *Quiet Wedding*.

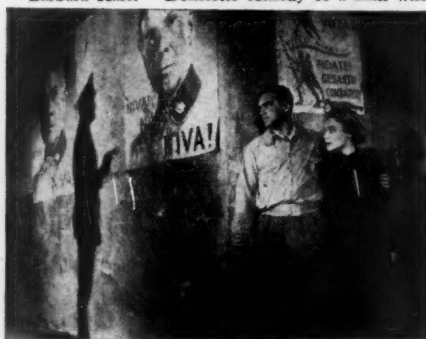
Bitter Springs. 90m. D, Ralph Smart. Chips Rafferty, Tommy Trinder, Gordon Jackson. The struggle between Australian settler farmers and aborigines. Settlers saved at the last minute by arrival of mounted police. Tommy Trinder out of place among the kangaroos.
Going to Town. 78m. D, Alexander Hall, Marjorie Main, Percy Kilbride.
State Secret. 104m. D, Sidney Gilliat. Douglas Fairbanks Jr., Glynis Johns, Jack Hawkins, Walter Rilla. An American surgeon performs an operation on a Central European dictator. The patient dies. The doctor makes his escape with the help of an actress. Suspense, authentic backgrounds.
The Cure For Love. 87m. D, Robert Donat. Robert Donat, Renee Asherson, Marjorie Rhodes, Charles Victor. A farce in the old tradition.

Ron Harris

Apartment for Peggy. 97m. D, George Seaton. Jeanne Crain, William Holden, Edmund Gwenn. Sentimental story of strong appeal. Effective use of background music and colour.
For Heaven's Sake. 86m. D, George Seaton. Clifton Webb, Joan Bennett, Robert Cummings. Two angels are sent to earth to try and save the marriage of a Broadway producer and his actress wife. Unconvincing whimsy.
The Black Rose. 121m. (colour). D, Henry Hathaway. Tyrone Power, Orson Welles, Cecile Aubry, Jack Hawkins. A 13th century costume drama presenting lavish spectacle: an English scholar's quest for adventure in the East and return to fame and a knighthood. Good performances from Tyrone Power and Cecile Aubry.
Masquerade in Mexico. 98m. D, Mitchell Leisen. Dorothy Lamour, Arturo de Cordova. Banker tries to patch up his marriage by persuading girl he meets in plane to woo his wife's lover. The direction and Dorothy Lamour produce a colourful film.
Night and the City. 101m. D, Jules Dassin. Richard Widmark, Gene Tierney, Googie Withers. Violent story about unscrupulous wrestling promoters in London's underworld. Shot against the background of familiar London districts.
The Gunfighter. 85m. D, Henry King. Gregory Peck, Millard Mitchell, Helen Westcott. Jimmie Ringo, gunman with a past, tries to persuade his wife and son to start a new life with him in a new town.
The Jackpot. 87m. D, Walter Lang. James Stewart, Barbara Hale. Domestic comedy of a man who



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The Outriders. 93m. D. Roy Rowland. Joel McCrea, Arlene Dahl, Barry Sullivan. A civil war western in Technicolor with plenty of action. Complete programme with *Martin Block's Musical Merry-go-round No. 6* and *Water Wisdom*.

The Asphalt Jungle. 105m. D. John Huston. Sterling Hayden, Louis Calhern, Jean Hagen. Taut, intelligent thriller, crisp direction, photography excellent. Complete programme with *Love that Pup* and *How to Raise a Baby*.

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Your Witness. 100m. D. Robert Montgomery. Robert Montgomery, Leslie Banks, Patricia Wayne, Felix Aylmer. Rather improbable Englishmen in rather improbable situations in this nevertheless entertaining who-dun-it.

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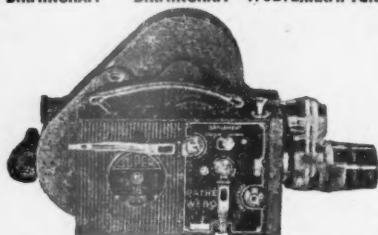
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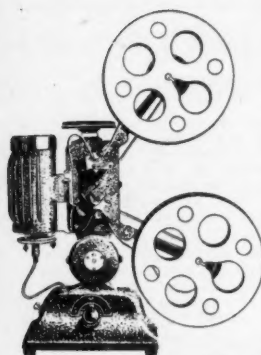
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